

THE ART-JOURNAL.



LONDON : JULY 1, 1872.

THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS
OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A.

THE ASHMOLEAN MUSEUM, OXFORD.

AS the University of Oxford—the “queen of cities”—is the “mother of learning,” so its Ashmolean Museum is, undoubtedly, the parent of all other museums in the kingdom. The “Ashmolean,” at once the oldest, the best known, and, in many respects, the most interesting of

English provincial museums, has a history attached to it of almost a romantic character; and to this it will be well to devote a short space before proceeding to speak of the treasures it contains.

The collection of curiosities, both in nature and in Art, which formed the nucleus of the Ashmolean Museum, was got together by John Tradescant, who, a Dutchman by birth, came over to England in the latter part of the reign of Queen Elizabeth, and established himself in this country; and by his son, who ably followed in his father's footsteps. John Tradescant the elder was a man of considerable learning and acquirements, especially in horticulture and botany. He at one time held the title of “king's gardener,” and was in the service for a long time of Lord Treasurer Salisbury, Lord Wotton, and the Duke of Buckingham. He travelled much in Europe, reaching as far as Russia, and was sent in a ship to Algeria, where, as well as in Barbary and the islands of the Mediterranean, he collected plants. He formed a large “physic garden” at Lambeth, which flourished for many years after his death; and when, in 1647, then entirely grown over with “weeds and briers,” it was visited by Sir William Watson, he saw there two of the finest arbutus-trees known to be in existence. Tradescant was an enthusiastic lover of “curios” of every description, and with these he so filled his house that it acquired the name of “Tradescant's Ark.” He died “about Easter, 1638;” and his son, John Tradescant the second, whose tastes closely assimilated with those of his father, succeeded him and continued the furnishing of the “Ark,” or museum, of which, in 1656, he prepared a

catalogue under the title of “*Museum Tradescantianum, or a Collection of Rarities preserved at South Lambeth*,” in which are enumerated a large number of objects of natural history (including that singular bird, the dodo, which he calls the “Dadar, from the island Mauritius—it is not able to fly being so big,”—so interesting to naturalists for many years, and of which the head and feet were for a long time the only known remains), geology, mineralogy, gems, and exotic and other woods, fruits, &c.; coins and medals; and numerous paintings, carvings, and miscellaneous articles. The garden, according to the catalogue, contained 1,500 different kinds of plants. This second John Tradescant died in 1662, and his widow erected a monument at Lambeth to commemorate her young son, who “dy'd in his spring,” her husband, and her husband's father. It bore the following curious and highly-interesting inscription:—

“Know, stranger, ere thou pass, beneath this stone
Lie John Tradescant, grandire, father, son.
The last dy'd in his spring; the other two
Liv'd till they had travelled art and nature thro',
As by their choice collections may appear,
Of what is rare in land, in sea, in air:
Whilst they (as Homer's Iliad in a nut)
A world of wonders in one closet shut.
These famous Antiquarians, that had been
Both gardeners to the Rose and Lilly Queen,
Transplanted now themselves, sleep here; and when
Angels shall with trumpets awaken men,
And fire shall purge the world, these hence shall rise,
And change their garden for a paradise.”

On the death of the second John Tradescant, the collection passed to Elias Ashmole, to whom it was bequeathed. Elias Ashmole, the son of a saddler at Lichfield, was born in



ANGLO-SAXON CINERARY URNS, FROM BRIGHTHAMPTON.

1617, and was brought up to the law, becoming successively a solicitor in chancery, an attorney in common pleas, a gentleman in the ordnance when Oxford was garrisoned by the royal army, an exciseman, a comptroller of the ordnance, a freemason, astrologer, botanist, chemist, anatomist, physician, and, lastly, a very learned herald. He was an able antiquary, became “Windsor Herald,” and occasionally officiated as a clergyman in the christening of children. Ashmole for some time lodged in the house or “ark” of Tradescant, and the two having similar tastes and pursuits, so strong an attachment seems to have sprung up between them as to bring about the bequest just alluded to. In one of the entries in his diary, Ashmole thus speaks, under the date of 12th of December, 1659:—“Mr. Tradescant and his wife told me they had long been considering upon whom to bestow their closet of curiosities when they died, and at last resolved to give it unto me.” After some litigation with the widow, who disputed his claim, he obtained possession of the collection in 1674, when he removed it to his own house. Three years later, having in the meantime added considerably to the Museum, Ashmole generously offered it to the University of Oxford, which at once accepted it, and set about erecting the building, wherein it is still located, for its reception. In 1683 the collection was removed to Oxford, and opened to public in-

spection. The building was erected by a local architect named Wood, and under, it is said, the superintendence of Sir Christopher Wren: it is one of the historical monuments of the city.

Since Ashmole's time—who added very greatly to the collection, especially by that of a remarkably curious and valuable library of MSS. and printed books, which are still of vast importance to the historian and genealogist—many very

by the addition of the Dugdale, Aubrey, Anthony Wood, and Martin Lister's collections of MSS. and printed books. Of late years the Museum has received important and most valuable additions of antiquities from the researches of J. Y. Akerman, F.S.A., Rev. C. F. Annesley, Rev. Greville Chester, Rev. A. B. Hutchins, Rev. Dr. Plumptre, S. Stone, F.S.A., Rev. Dr. Wilson, W. M. Wylie, F.S.A., and many other zealous archaeologists; and by Sir R. Colt Hoare's gift of the collection of antiquities preserved by the Rev. J. Douglass, and figured in his *Nenia Britannica*. At the end of the last, and beginning of the present, century, “the Museum,” says Mr. Parker, “was but little visited, probably not only from the decay of many of the articles, and others having lost their attractions from the effects of dust and exposure for so many years, but also in a great degree from the neglect of the authorities connected with the Museum. Of this neglect a striking illustration is afforded by the fact that one of the curiosities shown, which was especially attractive to the more ignorant of the visitors, was the leg-bone of an elephant; this was exhibited and labelled as the thigh-bone of a giant; and it was stated that this bone was bought of the clerk of the parish of Baldock, in Hertfordshire, who shewed two stones sixteen feet apart, as the head and foot stones of the giant's grave.” The bone, properly labelled, is now in the New Museum.



BRONZE DAGGER, BLEWSBURY.

important additions have been made by gift and bequest. Among these, in 1683, some important Egyptian antiquities were presented by Dr. Huntingdon, and other antiquities engraved in Camden, by Captain Bird, in 1693; Borlase's “Cornwall,” by Borlase himself; King Alfred's Jewel, in 1718, by Mr. Palmer; and much about the same time the Ashmolean library was enriched



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In 1823 Mr. J. S. Duncan was appointed keeper of the Museum, and to this appointment, and that of his brother, who succeeded him, is to be dated the improvement of the Museum, and its consequent increase and usefulness. Great as



FIBULA FROM BROUGHTON FOSS.

these improvements were, the want of room prevented proper arrangement and classification; for although the natural history specimens were scientifically arranged, there was still a confused mixture of antiquities with natural objects; and, on the building of the Natural Science Museum, the Ashmolean library was transferred to the Bodleian library, together with the collection of coins and medals, to which additions had been made by the late Dr. Ingram and other benefactors. The whole of the objects connected with the natural sciences, including the great magnet, were removed to the New Museum, and considerable alterations were made in the internal arrangements of the building. The upper room, which previously had been the principal Museum, was taken as an additional public examination school, and divided from the Museum, a separate entrance being made to it. The small side-rooms, which had contained the library, were converted to other uses. The basement, which previously had been held by the professor of chemistry, was connected with the Museum, and appropriated to the reception of the Arundel and other marbles; and the middle room was apportioned to the archaeological and ethnological collections. In 1854 Professor Phillips was appointed keeper, and from that time until 1871, when he resigned, he did much towards a proper chronological and ethnological arrangement of the different departments. In 1871 Mr. John Henry Parker, F.S.A., the eminent architectural antiquary, to whom the world owes so much for the energy he has displayed in the preservation and illustration not only of the antiquities of our own country, but of those of Rome, was appointed keeper of the Museum—an appointment which cannot but be of great advantage to the collection, and to its

with which I am enabled to illustrate this article, and equally so to the Council of the Society of Antiquaries for others.

The Ashmolean Museum, denuded, as it has wisely been, of other departments, is now a museum of antiquities and ethnology. Anthony Wood's MSS., Ashmole's MSS., and other kindred collections have been transferred to the Bodleian library; most of the portraits have been removed to the Bodleian Picture-Gallery, the Hope Portrait-Gallery, or to the Taylor and Randolph Buildings; and the natural history objects have been taken to the Museum of Natural Science in the parks.

And now I proceed to call attention to some of the treasures of early Art in the Ashmolean. Among the Egyptian antiquities are two sculptured stones, presented nearly two centuries ago by Dr. Huntington of Merton College, to which considerable interest is attached. They are supposed to have been brought to England (1643-9) by John Greaves, M.A., who went to Egypt to obtain measurements and information regarding the Pyramids. "One has been supposed," says

particularly rich in rare examples of the three great periods of Celtic, Romano-British, and Anglo-Saxon, as well as those of mediæval,



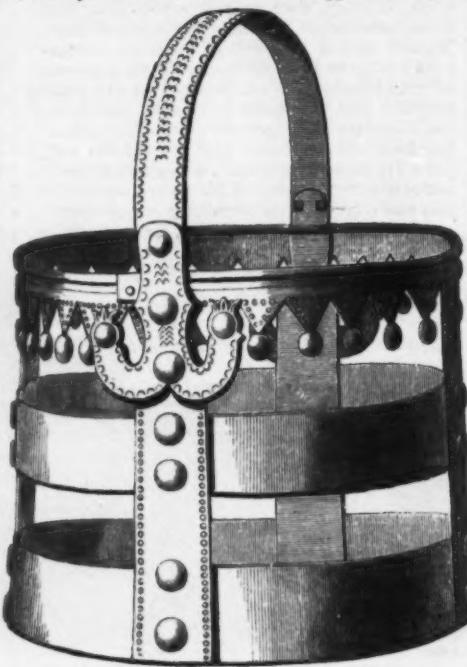
FIBULA FROM STANDLAKE.

times. Among the Celtic or ancient British remains are some remarkably fine examples of stone celts of various forms, and of flint implements of the usual varieties; bone pins, and other instruments, spindle-whorls, &c. Among the bronze instruments are some celts and palstaves of good form; and it will interest visitors to know that a few of the examples, especially a remarkably good celt from Ilam, on the borders of Derbyshire, were presented to the Museum by the celebrated Dr. Plot, and figured by him in his "Staffordshire;" others, figured in Borlase's "Cornwall," were presented by the Rev. W. Borlase. Several good examples are valuable as being found in the locality.

For the purposes of comparison, a good typical collection of flint implements from Pressigny (a part of the Christy collection), from Jutland and Zealand, Denmark (presented by the celebrated Robert Rawlinson), are preserved, as are also many other curious objects from nations once savage, but now civilised.

One of the most important assemblages of remains of this period is that from the British village at Standlake, five miles from Witney, in Oxfordshire. Of this village a nicely-executed model by the late Mr. Stephen Stone has been placed in the Museum. It consists of a series of thirteen circles, varying from about 60 to 120 feet in diameter, and formed by trenches about 10 or 12 feet in width at the top, of V form, the sloping sides meeting at a depth of from 3 feet 6 inches to 5 or 6 feet from the surface.

These trenches were beautifully cut, and had been filled up again with earth, and here and there with fragments of pottery. Within the area of one of the circles thus enclosed were discovered no fewer than eight cinerary urns in a perfect state of preservation, and a large number of



ANGLO-SAXON BUCKET, BRIGHTAMPTON.

Mr. Parker, "to be a part of a regal tomb: this one has now come into special notice from a recent discovery of a stone tablet, on which are inscribed the names of a long list of kings of Egypt at a very remote time; and it is now stated, on high authority, that this is the oldest known monumental stone to which a date can be assigned, and that it is of a date many centuries previous to that of the great Pyramid." Besides these there are a part of an embalming trough of granite, richly ornamented with hieroglyphics, measuring 7 feet in length and being a ton in weight; several mummies in richly ornamented cases, some of which were presented by the United Service Institution, and by the trustees of the Christy collection; mummies of the ibis, crocodile, &c.; objects in bronze, porcelain, and wood; idols and idolets, &c., &c. There are also some interesting Babylonian and other early remains.

Among the Greek and Etruscan antiquities will be found a fine series of vases and lamps, presented by Mr. Henderson, which are especially deserving of notice.

Of Roman antiquities, there is a goodly assemblage from Herculaneum and Pompeii and other places, including a curious stamp bearing the letters C TEREN MAXI; fragments of tessellated pavements, and wall-painting; bronze figures of Cupid, the Farnese Hercules, Antinous, and others; several elegant fibulae, one of which is in the form of a hare running; stili, keys, rings, lamps, and a variety of other articles, as well as pottery of various kinds.

Relating to our own country, the Museum is



FIBULA FROM FAIRFORD.

others in a decayed or fragmentary condition. These urns were found at a few inches only below the surface. They are preserved in the Museum, and will be seen to be good characteristic examples of the particular form of cinerary urn in



FIBULA FROM FAIRFORD.

greater development and usefulness. To his son, Mr. James Parker, the well-known publisher, I am indebted for the use of some of the engravings

use by the tribes of the Dobuni. The larger urn has a row of indentations around its upper portion, and it measures 10 inches in diameter at the mouth and 12 inches in height; most of the rest are plain. Another of the large ones has a mould line running around it, and by its side was found the so-called "incense cup" shown in our group, but which undoubtedly, as I have before stated, held the ashes of an infant. Along with these urns was found a spiral ring and a flint implement or two.

Among the other British antiquities in this Museum the following may specially be named:—a large and remarkably fine cinerary urn, with four other smaller specimens, and four "incense cups," found in barrows near the Winterleow hut-circles in Wiltshire, the largest of which is one of the finest known examples of its particular type; a series of twenty-seven small studs of amber, and several other articles found in the last-named urn; a fine cinerary urn from a barrow on Wraxall Down; a gold gorget from Ballyshannon, in Ireland; fragments of pottery from various places; cinerary urns from Troed-yr-Aur, in South Wales; &c.

Among the Romano-British remains are fragments of a wooden cast from the Bartlow Hills, lamps, clay, lead and stone *pateræ*, examples of Samian and most of the known wares from various localities, including *amphoræ*, cinerary urns, bowls and other domestic vessels, jugs, *pateræ*, *unguentaria*, flue and other tiles, one inscribed *LEG II AVG*; part of tesselated pavements from Great Tew, Northleigh, and Stonesfield; fragments of statuary, and a small figure in stone from Duns Tew, &c.

In Anglo-Saxon remains, the Ashmolean is particularly rich, and several of the objects require more than a passing notice. First and foremost among these is the famous King Alfred's Jewel—the veritable head of the sceptre of that great and wise ruler, and the most choice and beautiful example of Anglo-Saxon jewellery and enamel in existence. Of this marvel of Art I am fortunately enabled, through the kindness of Mr. James Parker, to give the accompanying exquisite engravings. This jewel was discovered at Newton Park, near Athelney Abbey—part of Somersetshire which had been frequently visited by Alfred, and to which he had retreated when worsted by the Danes, A.D. 878—in 1693, and five years later was in possession of Colonel Nathaniel Palmer, of Fairfield, in that county, by whose son, Thomas Palmer, Esq., it was, in 1718, placed in this Museum. The ornament is $2\frac{1}{2}$ inches in length, and is engraved of the exact size of the original. It is formed of gold and enamel, and rock crystal. The back is a plate of gold (lying immediately upon the back of the enamelled miniature), elegantly chased with flowing foliage. The edge is bevelled towards the front, and bears the legend and some exquisitely delicate filigree border-work. The front is a drop-shaped plate of rock crystal, four-tenths of an inch in thickness, lying upon the face of, and through which is seen, the illuminated miniature. The gem terminates in a dolphin's (?) head, into the ferruled mouth of which the stem of the sceptre has been inserted and attached by a gold rivet, that still remains. The legend around the edge is

† AELFRED MEC HEHT LEVV REAN

"Alfred me ordered to be wrought," or "Alfred ordered me to be made." It has been thus described by Mr. Way:—"The face is formed of a

piece of rock crystal four-tenths of an inch in thickness, under which is placed a singularly enamelled subject, of which no satisfactory explanation has hitherto been given: it has been supposed to be a representation of the Saviour, St. Neot, St. Cuthbert, or of Alfred himself.



KING ALFRED'S JEWEL.

The workmanship is very curious; the design was first traced out in filigree attached to the face of the plate of gold; the intervening spaces were then filled up with vitreous pastes of different colours, so that at first sight the work appears to resemble a mosaic, but there can be



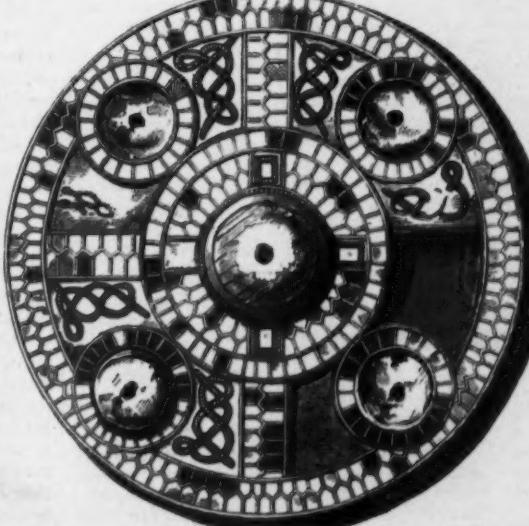
KING ALFRED'S JEWEL.

Nenia Britannica, are too well-known to require any lengthy notice here. They were presented to the Museum by Sir R. C. Hoare in 1829, with the following inscribed tablet:—"Museo Ashmoleano (Johanne Duncan, Armig. Curante) Hasce Reliquas a reverendo viro Jacobi Douglas, ex tumulis in agro Sussexensi efforas donum dat Richardus Colt Hoare de Stourhead, Baronetus, anno 1829;" and consist of marvellously fine assemblage of beads of rock crystal, amber, amethyst, glass of various colours, and clay of different kinds; buckles and clasps, *armilles* of ivory, bronze, glass, and other materials; cups and other vessels of glass, &c.; a crystal ball, silver mounted, attached to two pendant rings; fibulae of various forms; girdle ornaments, and other personal decorations; swords, knives, arrow-heads, and daggers; tweezers, pins, and rings; portion of a *speculum*, crystal and other pendants, pottery, bronze figures, bronze celts, lamps and other remains from barrows on Chatham Lines, at Ash, on Salisbury Plain, at King's-Holm, on Burham Downs, and other localities.

Of the same general character as one of the circular fibulae in the Douglass collection is the remarkably fine, and in some respects unique, example here engraved. It is nearly three inches in diameter, set with small pieces of garnet-coloured glass, laid on gold-foil, in five circular compartments, having in the centre of each a boss of ivory or bone, the intermediate space ornamented with rich filigree of pure gold; it was found in Milton North Field, near Abingdon, on the breast of a skeleton, with several other objects.

Another very important assemblage of Anglo-Saxon antiquities is the product of excavations and researches made at Brightampton and Standlake, in Oxfordshire, by Mr. J. Y. Akerman and Mr. S. Stone; the researches being conducted by those gentlemen under the condition that whatever might be discovered should be deposited in the Ashmolean Museum; the cost of excavations being defrayed by subscription. The remains were found in a series of upwards of fifty graves, the more noticeable articles found with each skeleton being as follows:—No 1, a dish-shaped fibula, six beads, and a set of toilet implements; 2, portions of spear, a brass-bound vessel, pair of tweezers, &c.; 3, a knife, and two spears; 4, two dish-shaped fibulae, and a knife; 5, a small knife and a pursegard; 6, knife, buckle, and umbone of a shield; 7, iron buckle; 9, five beads and coins; 10, thirteen paste beads; 12, at the neck beads of amber and paste, a circular fibula on the breast; 13, the umbo and four studs of a shield, a knife and buckle, a fibula and some amber beads, &c.; 14, an iron knife; 15, sword and knife, and ornament of sword knot; 16, near the neck two amber beads and a set of toilette implements of bronze, on the shoulders two circular fibulae and a coin; 17, ten glass beads, three coins pierced for suspension, and a hair-pin, with pendant plate and ring; 18, bronze pin, ring, and tweezers; 20, two bronze fibulae, and some amber beads; 22, remains of a wooden vessel at the feet; four silver rings on the right breast; a number of beads and

ten Roman silver coins of Caracalla, Maximinus, Gordianus, Philipus, senior and junior, and Hostilianus, in the lap; on one finger a white metal ring; two dish-shaped fibulae on the breast; a knife with a delicately ornamented metal-mounted sheath, a crystal spindle-whorl cut in facets, a ring of ivory, and another of



FIBULA FROM MILTON, BERKSHIRE.

those which are hatched with perpendicular lines are of a reddish brown. The vitreous pastes are semi-transparent, and of a crystalline crackly appearance, resembling some specimens of quartz."

The collection of articles from barrows opened by the Rev. James Douglass, and figured in his

bronze, and the silver mounting of a purse, beautifully chased, by the left hip; 23, amber and crystal beads, two dish-shaped fibulae, and a bodkin; 24, an urn of black pottery; 25, bronze bracelet, knife, and iron buckle; 27, an urn of black pottery; 28, two flat circular fibulae, and two iron rings; 29, a knife and iron buckle; 31, on the left hand of the skeleton (which measured 6 feet 7 inches in height) lay a sword, near which was a knife and a bead of amber; at the right shoulder a spear-head; at the head a beautiful and elaborately ornamented bucket; among the ornaments of the sword-scabbard were a *cross-paté* of silver, and several studs; 35, twenty-eight beads of glass and paste, one of them double; 38, a knife and a bronze ring; 39, a knife, and other relics; 40, two fibulae, one cruciform, the other dish-shaped; 42, a knife, tweezers, and an iron buckle; 43, an iron buckle on the left shoulder, and at the head two cinerary urns; 44, at the left side a sword and two amber beads, from the sword-knot, between the knees a knife; 45, two circular fibulae, seven amber and paste beads, and a knife; 46, two dish-shaped fibulae, six large amber beads, and a knife; 47, a large green-glass spindle-whorl, an iron knife, and two beads; 48, a brass circular

main of Anglo-Saxon Art are the antiquities discovered at Fairford, in Gloucestershire, by Mr. W. M. Wylie, F.S.A., and presented by him to the Museum. They are described by Mr. Wylie in his useful volume entitled "Fairford Graves," and among them are some extremely valuable and curious relics. The fibulae in this Fairford series are numerous and remarkably interesting, and exhibit many excellent examples of the circular concave, or dish-shaped, type so characteristic of the West Saxons. Many of them are elaborately ornamented and gilt. Besides these there are two remarkably fine and large examples of what are usually called the cruciform type, one of which measures nearly 7 inches in length, and is 3 inches in breadth at the top; they are of bronze gilt, and are richly ornamented. There are also several other fibulae of various forms, including ring-shaped with loose needles, flat circular plates, flat circular rings and others, and one in form of a bird. Other personal ornaments are hair-pins with pendants, girdle-fasteners and hangers, rings of various



CINERARY URN, BRIGHTHAMPTON.

stud, and a knife; 49, a large spindle-whorl of crystal, in the pelvis; a knife on the breast; two dish-shaped fibulae on the shoulders; between the right arm and the body an ivory ring 5 inches in diameter, within which lay two bronze rings, a perforated stone, a key, and a knife, and some beads; 50, a girdle-tag by the waist; a remarkably fine and large fibula, of cruciform shape, and a knife on the right breast; two flat circular fibulae on the shoulders; and an amber bead near the right hand; 53, a knife and a number of fragments of pottery. Besides these the excavations produced several cinerary urns, and other relics. The sword from No. 31 is remarkably fine, and is 37½ inches in length. The *chape* is of bronze, inlaid with figures of animals in gold: the guard is beautifully ornamented with scroll-work, and the silver *cros-paté* and studs are very curious.

From the same locality, and from Yelford and other places in the neighbourhood, are also many curious Anglo-Saxon relics: among them a pendant bead of amethystine quartz, and a circular bone-ornament with remains of metal-mountings, and to which portions of linen are still attached, are engraved in the *Archæologia*.

Another marvellously fine assemblage of re-



GLASS CUP, FROM FAIRFORD.

forms, ear-rings, tooth-picks, ear-picks, and tweezers, *armilla*, &c.

A good example of a bucket will be noticed, and remains of others, from various interments, are also preserved. The bucket is of the same general form as others which have from time to time been discovered in this country: the wood itself in great part remained, and the metal mountings were in a very tolerably perfect state. Two bronze culinary vessels of unusual character, a number of knives, shears, &c., are also worth careful attention.

In pottery not much is contained in the Fairford collection, but what there is, is characteristic. In glass, the finest example—and, indeed, one of the best in any collection—is the portion of a drinking cup here engraved. It is of yellowish glass, and has a series of leaf-like attachments standing out clear from the cup itself, covering its lower half, and encircling lines around its upper portion. In glass, too, as well as in other materials, are a number of beads of various sizes, some of which are ribbed, and others variegated with patterns in rich colours.

The arms from Fairford embrace swords of



HAIR PIN, BROUGHTON POGGS.

the usual type, spear-heads of angular and leaf-shaped types, of both of which there are several good examples; knives, and umbones, and bases of shields.

Other Anglo-Saxon remains in the Museum are four spear-heads from Broughton Poggs, Meon Hill, the Thames near Wittenham Hills, and other places; a bucket from Crawley; a massive gold ring found at Rossington, near Stockbridge, bearing a head and the inscription NOMEN EHLIA FID IN XPO; umbones of shields from Oxford, Hinkley, and other places; fibulae from Abingdon, Oxford, &c.; beads, *armilla* from various localities, and other objects.

The mediaeval relics, including, as they do, many important and priceless historical objects, are of the highest interest, and require special mention. To some of these—especially the clog-almanacs, the brank, the peg-tankards, the mediaeval pottery, &c.—I shall briefly refer in my next, and shall then also speak of those matchless art-treasures, the "Arundel marbles," that now form a most important and attractive part of the Ashmolean Museum, to which they have latterly, thanks to the liberality of the University of Oxford, been removed. These will form the subject of my next paper.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF T. WILLIAMS, ESQ., ST. JOHN'S WOOD.

GOLDSMITH ON HIS TRAVELS.

E. M. Ward, R.A., Painter. W. Greatbach, Engraver. THIS picture is one of the earliest productions of an artist who long has taken his place in the highest rank of our historical painters. It was exhibited at the Royal Academy in 1844, and may thus be regarded as the first fruit of a most abundant harvest; for since that date and the present time how many works has not Mr. Ward sent forth from his studio; all more or less contributing to maintain the honour of the English school in the most important department of Art; for even this comparatively juvenile essay offers an assurance of what was to come in the future.

There are not many authors whose writings have supplied our artists with a larger and more attractive store of subjects than the eccentric, unwise, yet large-hearted man of genius, Oliver Goldsmith, whose early life, at least, was marked by singularity of conduct—unstable in all he undertook. It was after he had studied chemistry and anatomy in the University of Leyden, with the view of practising medicine, that he set out to make a tour of Europe, on foot, having with him, as is said, only one clean shirt, and no money; and trusting to his wits for support. The following passage in the "Vicar of Wakefield" is supposed to describe his own travels:—"I had some knowledge of music, and now turned what was once my amusement into a pleasant means of subsistence. Whenever I approached a peasant's house towards nightfall I played one of my most merry tunes, and that not only procured me a lodging, but subsistence for the next day." By means of this and other expedients he worked his way through Flanders, parts of France and Germany, Switzerland, where he composed a portion of his poem "The Traveller," and the north of Italy.

The passage from some life of Goldsmith, quoted by Mr. Ward as suggesting his picture, is this:—"He was a tolerable proficient in the French language, and played on the German flute with a degree of taste above mediocrity. Thus qualified, he travelled on, anxious to gratify his curiosity, and doubtful of the means of subsistence; his classical knowledge, however, afforded him occasional entertainment in the religious houses, while his musical talents continued to feed and lodge him among the merry poor of Flanders," &c.

And here we see the "wandering Irish minstrel" at the door of a Fleming's dwelling, endeavouring to earn his supper and bed for the night by playing one of the beautiful melodies of his country, in all probability, on his flute: its music attracts the whole family, which is found to consist of three generations; the table is spread with refreshment, and a man, who stands with his back to the spectator, is preparing, as it seems, to hand a smoking dish to the musician. It is a pleasant out-of-door scene, this family-gathering when the day's work is done; the arrangement of the figures is artistic, while the action of all is perfectly natural, even to that of the dog, which appears, however, not a little inclined to howl an accompaniment to the flutist. Were we disposed to be critical, exception might be taken to Goldsmith's dress, which certainly does not look as if it had been subjected to much wear and tear on his protracted journey.



W. GREATBACH SCULPT

GOLDSMITH ON HIS TRAVELS.

FROM THE PICTURE IN THE COLLECTION OF THOMAS WILLIAMS, ESQ., ST. JOHN'S WOOD.

LONDON: VIRTUE & CO.



THE ROYAL ACADEMY.

THE ONE HUNDRED AND FOURTH EXHIBITION.*

It will be observed that, beyond a certain point, works of importance diminish in number, but this does not imply any diminution of the responsibilities of criticism, on which devolves the duty of inquiring with increased earnestness into the merits of the mass of pictures that find places in the great display, since among them are found the keystones of future reputations.

To continue and terminate the notice of the works in GALLERY No. V. but a few more remain to be mentioned. The most conspicuous on these walls, as rich in suggestion and prolific in allusion, is Sir EDWIN LANDSEER'S 'The Lion and the Lamb' (409), which by its treatment is removed at once out of the department of animal-painting. This picture originated, we understand, purely from the accident of a lamb having placed itself near the model of the Trafalgar Square lions, a suggestion which appeared to Sir Edwin Landseer, too good to be lost. It is obvious enough that the painting has not the firmness and completeness of finish, that have been so much admired in others of his works, but this is fully compensated by the idea, which no amount of finish could enhance. To all who are familiar with the conceptions of Sir Edwin Landseer, this will appear the slightest record of an idea. Hence it will be understood that the entire field, supposing completeness, would be filled by attributes perfecting a symbolism consistent with the text.

Mr. FRITH, R.A., in a very remarkable instance, diverges widely from that class of subject with which he has so signalized himself. 'Henry VIII. and Anne Boleyn Deer-shooting in Windsor Forest (suggested by Froude's History)' (470), is so entirely different in everything from what we usually see from the easel of Mr. Frith, that in no single point does it remind us of him. The king and the lady stand beneath a spreading tree, while the former adjusts an arrow to her crossbow. It is perhaps the likeness of the king in this picture that will be criticised most closely, as being so little in harmony with the well-known portraits by Holbein. It appears to us that Henry here is represented too young, for he must have been forty years of age, or upwards, at the time of this incident.

'Holyrood, 26th of May, 1563' (479), is a very elaborately worked picture by G. G. KILBURNE, to which, for the better intelligence of his narrative, he adds the following lines :—

"She waited not for guard nor groom,
But stepped into the hall;
Around her were the four Maries
Herself the rose of all."

On this occasion Queen Mary, attended by her ladies opened the sessions at the Tolbooth in person, having laid aside for this ceremony her widow's mourning, which she must have worn for about three years. It is impossible to say too much of the care with which this picture has been got up, although very little can be offered in favour of the composition, in which the ladies in waiting are placed so distributively as to appear scattered; an arrangement whereby the whole is so much enfeebled that the Queen and her damsels do not appear to be of the same party. The work in the picture is unexceptionable, but there is too decided a leaning to prettiness at the sacrifice of force and substance.

* Continued from p. 156.

In 'Kissing Relics in Spain' (466), J. B. BURGESS, shows a continued predilection for church and sacred interiors. We see here the priests of a church or convent exposing relics to a small company of devotees, an *agreement* of figures which, *per se*, is more perfect as to study and composition than any other passage we remember of Mr. Burgess' works. The relics are exposed on a white cloth, and the devotees, with a deep religious feeling, are pressing forward to kiss them. It is doubtless a faithful picture of the religious sentiment of certain classes in Spain.

'Playing at Work' (480), by C. E. PERUGINI, is really very harmonious in colour, and soft and broad in execution. It is remarkable for the entire absence of any disturbing element. The canvas is perhaps too large for the subject, as giving undue importance to incident which had been more agreeably represented on a smaller scale. The scene is a garden, wherein ladies appear to be amusing themselves as supplementary gardeners. It is worthy of attention, as alone in the entire collection representing a style of art long gone by, and conveying the impression that the manner of the painter is based on the practice of fresco.

It were impossible to recognise Mr. W. Q. ORCHARDSON, A., in 'The Forest Pet' (481), in which is found a lady caressing a hind, the painting and feeling of which differ so widely from every thing to which this artist's name has hitherto been attached.

In looking round this room for what is commonly called originality, nothing strikes the inquirer more forcibly than 'An Interesting Story' (389), J. TISSOT. It is characterized by that kind of enterprise which results either in splendid triumph or egregious failure. It shows simply a disposition of three figures telling against the light panes of a large bay-window. There are two women and a man; one of the former reads, while the last, with a map spread before him on the table, follows out the situations of the narrative. We have never seen anything more daring conducted to an issue so felicitous. All the small expedients of relief are whistled down the wind, and the simple oppositions are left to stand on their own merits. It is a picture which would tell in any gallery.

Another work, differing entirely in character though assimilating in certain ideal points, is a picture (443) by P. H. CALDERON, R.A., having, in the place of a title, the lines from Shelley—

"A high-born maiden
In a palace tower
Soothing her love-laden
Soul in secret hour

With music sweet as love, which overflows her bower."

The maiden rests upon a kind of couch, and is singing to a guitar-accompaniment; an arrangement so common, it may be said, as to have been painted times out of number, but in the fulfilment of the proposition there is an unaffected grace and elegance which it is only within the province of true genius to feel and to confer. The subject is ordinary, but derives infinite value from the manner of its treatment. 'Paying the Legacies' (405), G. SMITH, is an extremely elaborate production—lucid in its details, business-like in its proceedings, and appropriate in its sentiment. The persons introduced are very numerous, representing principally those who have reason to be satisfied with the provisions of the will—yet there is one individual, the observed of all observers, who has formed great expectations from it, but is evidently disappointed by the result. The figures are well drawn and carefully

painted, and this is the best that can be said of the work; which, as it never rises above the dulness of a scene interesting only to those whom it may concern, falls, somewhat flat, on the whole, like a semi-official newspaper paragraph. On the other hand, few things are more profitably suggestive than 'From Generation to Generation' (415), C. CALTHROP, in which appears a group consisting of an aged cavalier, bent by the weight of years, led by a youth yet in his teens, through a gallery hung with the portraits of a long family-line. The contrast between the youth and the old man, with the histories of those who have passed away recorded in their portraits and proud heraldic insignia, speaks of the past and the present with a solemnity that calls in question the value of earthly distinctions. It is an admirable picture—beyond the common class of incident, and carrying out very cleverly the idea it proposes.

The free, easy tone of 'As jolly as a Sandboy' by J. C. HOOK, R.A., (390), would lead us to expect anything but a marine-view of much excellence. To dispose of the embarrassing allusion, it points to two boys, a donkey, and a dog; the last is struggling to wrest from the hands of one of the boys a fragment of old net, and herein is the jollity of the piece. But the essence of the picture is its substance and charming simplicity. The locality is only a small section of coast-scenery with a falling tide and an afternoon-aspect. The water is cool, fresh, and transparent, and as to colour and movement, is described in terms peculiar only to this artist. It is, however, to be regretted that there is a weakness—which is that the cresting of the waves is so crudely white as not to harmonize with the general mass of the water; it should at least have been three tones lower; at present the white foam is not of the water to which it is presumed to belong. In the 'Quarrel between Captain Absolute and Lydia Languish' (432), E. M. WARD, R.A., interprets one of the most effective scenes in Sheridan's play *The Rivals*. Captain Absolute holds the portrait before him, as saying,—"Here—here is Miss Lydia Languish; what a difference—there is the heavenly assenting smile," &c., and such are the dispositions, that it would appear Mr. Ward confides the force of his argument to the expression of the characters only, and his confidence is amply justified.

Miss L. STARR exhibits a portrait of B. H. Hodgson, Esq., which is bright in colour and animated in expression (388), and in everything in direct contrast with her 'Scene from the Merchant of Venice,' whereof nothing is so striking as the manner. The matter in question is the letter (Scene 2, Act 3) in which Portia says—

"There are some shrewd contents in your same paper
That steal the colour from Bassanio's cheek," &c.

The scene is one which under the most effective treatment could say but little for itself, the action being simply that of Portia, who desires to know the purport of the missive. Next to her anxious solicitation, the most telling point in the situation would be the blanching of the cheek of Bassanio; but this must be shown without any taint of vulgarity, and to such end the figure should have been substantially painted, which it is not. Much has been sacrificed to manner. Whether it be so or not, the entire surface seems to have been finished with a stipple, which veils all the most important work. We have been led to these observations by the admirable quality of the portrait—painted with a feeling very different from that which directed the execution of the other.

Some of the smaller pictures are remarkable for spirit and finish, as 'Curiosities' (472), W. C. SYMONS; 'The Ladye and her Pets' (473), F. SLOCOMBE; and 'Still-Life' (474), W. FOSTER. And to turn to animal-life, a pleasant party is formed of 'Master Pochin and his Friends' (392), R. ANSDELL, R.A., the dog and the woolly mother and her twins are up to the best quality of Mr. Ansdell's performances. 'The Bather's Attendant' (464), E. DOUGLAS, contains a superb example of a dog's head. The animal lies under a sea-cliff in charge of his mistress' dress, a little girl who is supposed to be bathing. The circumstances are plain enough, but under any conditions the intelligence and expression of the animal would fix the attention. In 'Lucy and Puck' (416), G. D. LESLIE, A., the latter is also a dog, but however well he may be represented, he is superseded by other points of interest. Lucy, Puck's companion, is rendered charming by her simplicity and absence of affectation. This may be a portrait, but nevertheless it is a picture in excellent taste and of high pretensions, insomuch that the artist cannot be too sincerely complimented on such a result. 'Annuccia' (417) is a study, life-size, of an Italian peasant-child, a well-chosen type of the class. It is by R. LEHMANN, by whom also there is a 'Confession' (461), a version of that too frequently recurring scene between the priest and the penitent, in the rendering of which little else is left to the painter than to show the Confessor appalled by the relation of crime that is poured into his ear. 'A painful Necessity' (427), A. JOHNSTON, introduces us into a pawnbroker's shop, where a poor woman, one of the class who has "seen better days," is about to pledge her wedding-ring to get bread for her child. It is painted with all the clearness and firmness usual in the works of this artist.

Such a landscape as 'Homewards' (471), P. GRAHAM, may disappoint those who have nerv'd themselves to encounter nothing from the easel of this painter save the wild and weird phenomena of Nature. Here we have simply an aged field-labourer, returning home in the evening after his toil, mounted on one of his horses and crossing a shallow river. The means of noting the time and of retailing the circumstance are so simple that it is marvellous it should be so little practised. It is a lesson on a principle of Dutch Art which unsays much that is insisted on around it; but even as a quiet evening it is deficient in the impressive tone that Mr. Graham has conveyed into other works.

Such a scene as 'Over Sands' (414) does not expand effectively in the hands of Birket Foster. This is a large oil-painting of a piece of flat coast-scenery, such as we observe on the Welsh or Lancashire coast. Mr. Foster has taught us to look for depth, transparency, and atmosphere, in such of these subjects as he has exhibited in water-colour; and as it is impossible to avoid comparing him here with himself elsewhere, the absence of such properties is a disappointment. He has attained to such a degree of perfection in his water-colour practice that the public will be impatient of any shortcomings in his oil-pictures. Again, 'Repairing the Old Boat; South Coast' (406), J. W. OAKES, contains no feature illustrative of the peculiar power of this artist, who, years ago, entered the arena accredited as a giant in the painting of flat scenery; since which time he has done ample honour to his credentials. By unconditional reiterations, an artist leaves himself nothing but the fragments of a

shattered reputation; yet it is the province of even a modicum of genius so effectually to vary its means of expression as ever to present itself with at least the semblance of novelty. An equally remarkable instance of ignoble self-sacrifice is 'At Pont-y-pain: Bettws-y-Coed, North Wales' (404), F. W. HULME; a kind of landscape entirely foreign to the practice and feeling of Mr. Hulme, who has painted the landscape and wooded nooks of Surrey with a sweetness never to be surpassed. These works are characterised by a grace and sentiment which might well have been proposed as the salt of more ambitious landscape, and have rendered quite unnecessary any resort to such a piece of scenery as that in the picture in question, which is a study of rocks. Another surprise is 'Wild Wales' (151), B. W. LEADER, the leading feature of which is a fall of water churned into a passage of foam. On the other side of the river the scene with its cottages shows the title to be somewhat exaggerated. The words 'Wild Wales,' as preface a picture, would lead us to expect a romantic epitome embodying much of the sublime and beautiful in Nature. Mr. Leader has worked very successfully and won much and well-merited praise, but this is not a line of material whereby he will sustain his reputation.

'Haying and Playing' (455), W. LINNELL, strikes the observer at once as black beyond all necessity; the shadows and intervals having been worked in with black, the result of which is a heaviness defying the power of any relief. It may be necessary to explain that the title is applied to a landscape of which the foreground is a hay-field, with rustic figures variously engaged; and from this site the eye is carried over an expanse of wooded scenery extending to remote distance. It would seem to have been painted with the view of showing how much of raw black can be used in a picture to the suppression of all other colour.

These are principally the works which, with an unexampled intensity of irony, would appear to have been selected to point a comment on the singular inconstancy that guides the studies of painters. There may have been, on the part of the hangers, no such virtuously didactic resolve, but under all the circumstances here is a coincidence fruitful of a forcible moral.

Other studies meriting notice are 'The Wheatfield' (402), J. C. ADAMS; 'The Home of the Ibex' (421), A. D. COOPER, a snowy desolation on the crests of the high Alps. 'Moonlight' (423), J. MACWHIRTER, painted with much tenderness of feeling, but appertaining rather to daylight than to moonlight. 'Portsmouth Dockyard' (437), H. DAWSON, Jun., commends itself by its sky and water rather than by any remarkable local feature. 'Dunbar Castle' (469), G. C. STANFIELD, is certainly not so picturesque as his views on the Meuse and Moselle, and somewhat harder in execution.

GALLERY VI. is in its own way a study teaching us not so much what to do as what not to do. The contemplative student will experience many surprises in considering the contents of these galleries, but all these will be as nought when he comes face to face with Mr. POYNTER'S 'Perseus and Andromeda' (505). The applause which greets Mr. Poynter on the score of this performance will resound through a long hereafter, not for any high quality in the art or happiness in his reading of the story, but simply because he has undertaken the

subject at all. The enterprise has, of course, been entered on under convictions that the story never has been painted, and this conclusion assures us that it will never be executed again on such a scale. Our memories of this scene are a fair young woman bound to a rock, a monster rising from the sea, and Perseus descending in rapid flight from mid-air, brandishing the weapon wherewith the nondescript creature is to be dispatched. These circumstances vary but little; indeed, it appears in most cases, that the subject has been taken as affording an opportunity of making a nude study. As in the instances alluded to, Andromeda is chained to the rock, and the monster being almost within reach of his prey, is attacked by Perseus, and here is the great weakness of the picture. The sea-dragon is of proportions so vast as to reduce the frame of Perseus to an appearance utterly incapable of coping with the beast; besides, his plan of attack would be entirely ineffectual against so fearful a creature. It matters nothing that he is the son of Jupiter, and that he cut off the head of the Medusa at one blow; if he does not look already a victor he is morally and physically a failure.

Again our sympathies are challenged, but this time in favour of Ariadne. 'The Lament of Ariadne' (498), W. B. RICHMOND, a suggestion from Mr. Theodore Martin's translation of the "Epithalamium Pelei et Thetidos"—

"No hope, no succour, no escape—none, none to hear, All dark and drear and desolate, and death—death everywhere."

She is on the sea-shore giving vent to her grief after her abandonment by Theseus. Her action is violent, the right arm being raised above the head; and hence it is permitted to infer that the voice is raised in proportion. In the development of the idea there is nothing to tell us the particular motive that induced the adoption of the subject, in which passion rather than action should have prevailed. The style of the figure and its drapery is peculiar, being comparable to nothing in the better taste of Greek composition.

'The Arrest of Anne Boleyn' (497), D. W. WYNFIELD, seems to have been studied very carefully, with the view of rescuing the composition from the charge of commonplace—and with much success; for there is a refinement in the dispositions which separates it from the mass of pictures containing only a throng of characters. The arrest took place while the Queen and her ladies were yet at table, having just concluded their dinner. Scarcely had the cloth been removed, when the Duke of Norfolk and one or two Lords of the Council entered the room, accompanied by Sir W. Kingston, Constable of the Tower. At the sight of the last, the Queen started up in terror, and this is precisely the instant which the artist has chosen. The alarm of the Queen, the mute terror of her attendants, and the ceremonious entry of the Commissioners, with the Constable in armour, are sufficiently intelligible; but the importance of these circumstances is entirely superseded by the removal of the table-cloth by the pages, to which the rest is only subsidiary. The feeling that has led to this arrangement is the prevalent reverence for the unschooled simplicities of early Art, and hence Mr. Wynfield achieves the individuality he desires; and if we are surprised that so little use should be made here of gradations and shade, much more so are we in another picture, wherein shade might, without question, have been the rule: this is 'Daniel' (539), B. RIVIERE, wherein we see the prophet

standing with his hands tied behind him before a row of crouching lions and lionesses. When it is asserted that this picture is painted on the broadest principle of fact, this is all that can be said of it, and the collateral points we have not space to discuss, although the rejection of the expedients of effect would suggest many observations. 'Apples of Gold in Pictures of Silver' (487), W. GALE, presents an eastern woman with a basket of fruit on her head—a successful study, though somewhat like a Caryatid.

The numbers and variety of studies from Oriental life with which all exhibitions are now teeming render us critical in the matter of nationalities; hence it is difficult unconditionally to accept Mr. WYBURD'S odalisques, in 'The Harem' (488), as Orientals, and there is no authority for receiving them as Europeans. The care and finish of the picture are exemplary. As a contrast to this may be instanced 'The Bedouin Mother and Child—Afterglow' (531), a magnificent production, by F. GOODALL, R.A., splendid in colour, life-like in expression, and unquestionably truthful in its description of race. Mr. Goodall has reproduced this idea in different forms, all of which are most successful.

'The Forest-scene from *As You Like It*', (490), by A. HUGHES, must be regarded as a vehicle for a display of sylvan scenery; for, after all, the persons enact parts secondary to those of the trees and foliage. The amount of care bestowed on the realisation of leafage, boles, and branches brings these forward with an interest which transcends that we should feel in the actors in the scene. The subject is taken from the end of the seventh scene of the second act, the persons present being the Duke, Amiens, and others. Orlando brings in Adam, and Amiens sings:—

"Blow, blow, thou wintry wind;
Thou art not so unkind
As man's ingratitude;"

but there is no link of action to concentrate the interest. As a representation of a forest-glade, it is very masterly, and it would seem that this has been the painter's utmost ambition.

Mrs. E. M. WARD distinguishes herself by a picture called 'The Queen's Lodge, Windsor' (510), the incident of which has been suggested by the 'Letters and Correspondence of Mrs. Delaney,' edited by Lady Llanover—being simply a visit paid by Mrs. Delaney to the King and Queen in the retirement of their family-circle. The persons present are the King and Queen, the Princess Royal, the Princess Sophia, the Princesses Mary and Amelia, and Mrs. Delaney, who speaks of her Majesty as "graceful and genteel," and whose sweetness of manner soon made her perfectly at ease. Thus Mrs. Delaney is in conversation with the Queen, the Princesses are all occupied, and the King is on his hands and knees playing with the Princess Amelia. Mrs. Ward has been very happy in the selection of her subject, as it is not only admirably adapted to call into play the powers she possesses in such an eminent degree, but may be received as a truthful instance of the every-day life of George III., his queen, and the female portion of his family-circle; and such is the genuine quality of the impersonations, that they could never be received as other than those of the royal family of England. The picture, besides being a brilliant performance, is otherwise a piece of work as masterly as anything that has lately been picked up on the margin of history. As a representation of royal social life it is the most perfect essay we remember to have seen.

In painting from Bunyan, R. THORBURN, A., will never earn the reputation he achieved as a miniature-painter, although the production here noted is the best he has exhibited since entering the field as a painter in oil. It is 'Great-heart, with the Pilgrims, Christiana, her children, and Mercy, arrive at the Porter's Lodge' (501). It is not often that we find examples of *quasi*-portraiture put forward as pictures; we have, however, in F. LEIGHTON'S 'A Condottiere' (518) one of the most beautiful life-sized figures that have ever been painted. It refers us at once to the Venetians, and we tax our memories of Titian, Giorgione, Paul Veronese—of those who professed and of others who did not profess portraiture, for a favourable or unfavourable comparison; but the conclusion is that this figure has never been surpassed either in ancient or modern Art. From nothing that ALMA TADEMA has hitherto exhibited might it be supposed that he could be so sarcastically literal as he is in 'The Mummy—Roman Period' (524). In all that has hitherto borne the name of this eminent and very original painter, he has been careful that there should be some link of feeling between the present and the past; but this is so dry that, but for the authority of the catalogue, we should hesitate to assign it to him: as far as it declares itself, it represents the packing of a mummy in one of the Egyptian temples. 'Viola,' as being extremely difficult of translation to canvas, may be ranked in the same category as Ophelia. There is, however, in W. S. HERICK'S conception (530) a measure of success consistent with her utterance of—

"My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should, your lordship."

This impersonation of a retiring and self-consuming temperament has in it all the sensibility which would at once yield to the cloud of sorrow or the gleam of joy. 'The Chalk and Fire-stone Rocks, forming part of the Undercliff, Isle of Wight' (540), E. W. COOKE, R.A., is a sacrifice to science so marvellously worked out, that it would serve to illustrate a geological lecture.

There is much to admire in 'Shakspeare Reading before Queen Elizabeth' (560), L. J. POTT. The arrangement and working are highly commendable, and perhaps it is these qualities that make us feel the Shakspeare of the piece is wanting in the dignity which should enable it to impart true impressions of the reader and his work. The respective artists are also rewarded for their labour and study, by a certain measure of success in 'A Quartette-Party' (525), F. D. HARDY; 'The Happy Mother' (532), H. CAMPO-TOSTO; 'The Armourer and the Glee Maiden' (535), R. HILLINGFORD; 'Out of School' (569), E. CROWE; 'On the Mill-stream' (570), H. LE JEUNE, A.; 'House of the Multi Sheik el Mahdi, Cairo' (572), F. DILLON. 'Goats in Distress—Mountains of Mont Doré, Auvergne, France' (504), A. F. A. SCHENCK, showing a flock all but lost in a snowstorm, is very circumstantial in its description. Another animal-study, very spirited, is 'A Sale of New Forest Ponies at Lyndhurst, 1871' (551), G. B. GODDARD; and excellent results are found under the titles, 'The Priory, Eastbourne Old Town' (549), E. H. FAHEY; 'Pets' (547), J. MORGAN; and in 'Trespassers, beware!' (548), T. G. COOPER.

'Dewy Eve' (550), VICAT COLE, A., possesses, as a homestead-study, as much of poetic tone as can be given to such a passage. The objects are trees and houses;

but in the forms of both is a significance which removes them beyond all common character. It is twilight, but everything is distinct, and the description is perfect. It is observable that the tranquillity is disturbed by no human presence; as we hear the grasshopper in this artist's 'Noon' (110), so we hear the cricket in these poplars. It is a production of the highest class. With much less of poetic zest and more of domestic allusion, we meet Mr. BIRKET FOSTER again in the field of landscape-painting in oil: his picture is 'The Ford' (511), wherein appears a peasant-family crossing a stream as returning from market; and here the artist restricts himself as usual to a record of the simplest facts without proposing any speculation as to the unseen. It is beautifully harmonious in colour, and the sky and horizon sustain Mr. Foster's power in these parts of his works. This picture recalls the best of Gainsborough's landscapes.

The sweetest landscape of the Linn school that has been lately exhibited is 'English Coast' (555), J. T. LINNELL—a piece of sea-cliff pasture, with its fleecy population thankfully enjoying the plenteous bounty of its grassy uplands. It is a production of rare excellence. We cannot help comparing Mr. JOHNSON'S 'Waiting at the Lock' (553) with studies of a similar kind which he exhibits in water-colours. With all the nice adjustments and unimpeachable propriety of this oil-picture, it is much inferior to his manner of realisation in water-colours. As essays also of different degrees of excellence must be noted, 'Rapids' (500), E. GILL; 'To Win or Die' (502), R. COLLINSON; 'From Labour to Worship' (503), W. HOLYOAKE; 'Friar Lawrence' (542), F. SMALLFIELD; 'Gwynant Lake, North Wales' (559), R. P. RICHARDS.

The remarkable portraits in this Gallery are those of 'The Marquis of Westminster' (567), J. E. MILLAIS, R.A.; 'The Right Hon. Sir John McNeill, G.C.B.' (545), F. GOODALL, R.A.; of 'A Lady' (492), W. Q. ORCHARDSON, A.; and of 'Mrs. Alexander Dunsmure' (512), D. MACNEE, R.S.A.

Very conspicuous in GALLERY NO. VII. is Mr. WATT'S diploma picture, 'My Punishment is greater than I can bear' (658), which embodies the story of Cain, from the two altars to the expulsion. It is very large, and has as much the appearance of fresco as a work in oil can have. The representation of the vagabond and the outcast is very forcible. He appears beneath a cloud, on which are borne the avenging angels who drive him forth. Thence it appears that the conception is Sin and Death as the firstborn of the first human pair; and to the expression of this idea the artist adheres, throwing aside all the mincing *finesse* of conventional technicality. The picture may be said to stand alone in this gallery as representing what is called "highest tone of painting," as the other subjects generally culled from the upper sources are wanting in justice to their origin. Technical skill amounting even to painful elaboration is everywhere apparent, but it is squandered upon incident of the most drivelling kind—a fact which we continually deplore as proving that facile manipulation is held as the *summum bonum* of painting, while mental culture is entirely disregarded. To turn to exceptions to this rule, 'A Review at Chelsea' (578), A. STOCKS, represents the best order of contingency, to which so large a proportion of pictures of the minor classes owe their origin. Here we have an old soldier amus-

Some of the smaller pictures are remarkable for spirit and finish, as 'Curiosities' (472), W. C. SYMONS; 'The Ladye and her Pets' (473), F. SLOCOMBE; and 'Still-Life' (474), W. FOSTER. And to turn to animal-life, a pleasant party is formed of 'Master Pochin and his Friends' (392), R. ANSDELL, R.A., the dog and the woolly mother and her twins are up to the best quality of Mr. Ansdell's performances. 'The Bather's Attendant' (464), E. DOUGLAS, contains a superb example of a dog's head. The animal lies under a sea-cliff in charge of his mistress' dress, a little girl who is supposed to be bathing. The circumstances are plain enough, but under any conditions the intelligence and expression of the animal would fix the attention. In 'Lucy and Puck' (416), G. D. LESLIE, A., the latter is also a dog, but however well he may be represented, he is superseded by other points of interest. Lucy, Puck's companion, is rendered charming by her simplicity and absence of affectation. This may be a portrait, but nevertheless it is a picture in excellent taste and of high pretensions, insomuch that the artist cannot be too sincerely complimented on such a result. 'Annucia' (417) is a study, life-size, of an Italian peasant-child, a well-chosen type of the class. It is by R. LEHMANN, by whom also there is a 'Confession' (461), a version of that too frequently recurring scene between the priest and the penitent, in the rendering of which little else is left to the painter than to show the Confessor appalled by the relation of crime that is poured into his ear. 'A painful Necessity' (427), A. JOHNSTON, introduces us into a pawnbroker's shop, where a poor woman, one of the class who has "seen better days," is about to pledge her wedding-ring to get bread for her child. It is painted with all the clearness and firmness usual in the works of this artist.

Such a landscape as 'Homewards' (471), P. GRAHAM, may disappoint those who have nerved themselves to encounter nothing from the easel of this painter save the wild and weird phenomena of Nature. Here we have simply an aged field-labourer, returning home in the evening after his toil, mounted on one of his horses and crossing a shallow river. The means of noting the time and of retailing the circumstance are so simple that it is marvellous it should be so little practised. It is a lesson on a principle of Dutch Art which unsays much that is insisted on around it; but even as a quiet evening it is deficient in the impressive tone that Mr. Graham has conveyed into other works.

Such a scene as 'Over Sands' (414) does not expand effectively in the hands of Birkeet Foster. This is a large oil-painting of a piece of flat coast-scenery, such as we observe on the Welsh or Lancashire coast. Mr. Foster has taught us to look for depth, transparency, and atmosphere, in such of these subjects as he has exhibited in water-colour; and as it is impossible to avoid comparing him here with himself elsewhere, the absence of such properties is a disappointment. He has attained to such a degree of perfection in his water-colour practice that the public will be impatient of any shortcomings in his oil-pictures. Again, 'Repairing the Old Boat; South Coast' (406), J. W. OAKES, contains no feature illustrative of the peculiar power of this artist, who, years ago, entered the arena accredited as a giant in the painting of flat scenery; since which time he has done ample honour to his credentials. By unconditional reiterations, an artist leaves himself nothing but the fragments of a

shattered reputation; yet it is the province of even a modicum of genius so effectually to vary its means of expression as ever to present itself with at least the semblance of novelty. An equally remarkable instance of ignoble self-sacrifice is 'At Pont-y-pair: Bettws-y-Coed, North Wales' (404), F. W. HULME; a kind of landscape entirely foreign to the practice and feeling of Mr. Hulme, who has painted the lane-scenery and wooded nooks of Surrey with a sweetness never to be surpassed. These works are characterised by a grace and sentiment which might well have been proposed as the salt of more ambitious landscape, and have rendered quite unnecessary any resort to such a piece of scenery as that in the picture in question, which is a study of rocks. Another surprise is 'Wild Wales' (151), B. W. LEADER, the leading feature of which is a fall of water churned into a passage of foam. On the other side of the river the scene with its cottages shows the title to be somewhat exaggerated. The words 'Wild Wales,' as prefacing a picture, would lead us to expect a romantic epitome embodying much of the sublime and beautiful in Nature. Mr. Leader has worked very successfully and won much and well-merited praise, but this is not a line of material whereby he will sustain his reputation.

'Haying and Playing' (455), W. LINNELL, strikes the observer at once as black beyond all necessity; the shadows and intervals having been worked in with black, the result of which is a heaviness defying the power of any relief. It may be necessary to explain that the title is applied to a landscape of which the foreground is a hay-field, with rustic figures variously engaged; and from this site the eye is carried over an expanse of wooded scenery extending to remote distance. It would seem to have been painted with the view of showing how much of raw black can be used in a picture to the suppression of all other colour.

These are principally the works which, with an unexampled intensity of irony, would appear to have been selected to point a comment on the singular inconstancy that guides the studies of painters. There may have been, on the part of the hangers, no such virtuously didactic resolve, but under all the circumstances here is a coincidence fruitful of forcible moral.

Other studies meriting notice are 'The Wheatfield' (402), J. C. ADAMS; 'The Home of the Ibex' (421), A. D. COOPER, a snowy desolation on the crests of the high Alps. 'Moonlight' (423), J. MACWHIRTER, painted with much tenderness of feeling, but appertaining rather to daylight than to moonlight. 'Portsmouth Dockyard' (437), H. DAWSON, Jun., commends itself by its sky and water rather than by any remarkable local feature. 'Dunbar Castle' (469), G. C. STANFIELD, is certainly not so picturesque as his views on the Meuse and Moselle, and somewhat harder in execution.

GALLERY VI. is in its own way a study teaching us not so much what to do as what not to do. The contemplative student will experience many surprises in considering the contents of these galleries, but all these will be as nought when he comes face to face with Mr. POYNTER'S 'Perseus and Andromeda' (505). The applause which greets Mr. Poynter on the score of this performance will resound through a long hereafter, not for any high quality in the art or happiness in his reading of the story, but simply because he has undertaken the

subject at all. The enterprise has, of course, been entered on under convictions that the story never has been painted, and this conclusion assures us that it will never be executed again on such a scale. Our memories of this scene are a fair young woman bound to a rock, a monster rising from the sea, and Perseus descending in rapid flight from mid-air, brandishing the weapon wherewith the nondescript creature is to be dispatched. These circumstances vary but little; indeed, it appears in most cases, that the subject has been taken as affording an opportunity of making a nude study. As in the instances alluded to, Andromeda is chained to the rock, and the monster being almost within reach of his prey, is attacked by Perseus, and here is the great weakness of the picture. The sea-dragon is of proportions so vast as to reduce the frame of Perseus to an appearance utterly incapable of coping with the beast; besides, his plan of attack would be entirely ineffectual against so fearful a creature. It matters nothing that he is the son of Jupiter, and that he cut off the head of the Medusa at one blow: if he does not look already a victor he is morally and physically a failure.

Again our sympathies are challenged, but this time in favour of Ariadne. 'The Lament of Ariadne' (498), W. B. RICHMOND, a suggestion from Mr. Theodore Martin's translation of the "Epithalamium Pelei et Thetidos"—

"No hope, no succour, no escape—none, none to hear,
All dark and drear and desolate, and death—death—
everywhere."

She is on the sea-shore giving vent to her grief after her abandonment by Theseus. Her action is violent, the right arm being raised above the head; and hence it is permitted to infer that the voice is raised in proportion. In the development of the idea there is nothing to tell us the particular motive that induced the adoption of the subject, in which passion rather than action should have prevailed. The style of the figure and its drapery is peculiar, being comparable to nothing in the better taste of Greek composition.

'The Arrest of Anne Boleyn' (497), D. W. WYNFIELD, seems to have been studied very carefully, with the view of rescuing the composition from the charge of commonplace—and with much success; for there is a refinement in the dispositions which separates it from the mass of pictures containing only a throng of characters. The arrest took place while the Queen and her ladies were yet at table, having just concluded their dinner. Scarcely had the cloth been removed, when the Duke of Norfolk and one or two Lords of the Council entered the room, accompanied by Sir W. Kingston, Constable of the Tower. At the sight of the last, the Queen started up in terror, and this is precisely the instant which the artist has chosen. The alarm of the Queen, the mute terror of her attendants, and the ceremonious entry of the Commissioners, with the Constable in armour, are sufficiently intelligible; but the importance of these circumstances is entirely superseded by the removal of the table-cloth by the pages, to which the rest is only subsidiary. The feeling that has led to this arrangement is the prevalent reverence for the unschooled simplicities of early Art, and hence Mr. Wynfield achieves the individuality he desires; and if we are surprised that so little use should be made here of gradations and shade, much more so are we in another picture, wherein shade might, without question, have been the rule: this is 'Daniel' (539), B. RIVIERE, wherein we see the prophet

standing with his hands tied behind him before a row of crouching lions and lionesses. When it is asserted that this picture is painted on the broadest principle of fact, this is all that can be said of it, and the collateral points we have not space to discuss, although the rejection of the expedients of effect would suggest many observations. 'Apples of Gold in Pictures of Silver' (487), W. GALE, presents an eastern woman with a basket of fruit on her head—a successful study, though somewhat like a Caryatid.

The numbers and variety of studies from Oriental life with which all exhibitions are now teeming render us critical in the matter of nationalities; hence it is difficult unconditionally to accept Mr. WYBURD'S odalisques, in 'The Harem' (488), as Orientals, and there is no authority for receiving them as Europeans. The care and finish of the picture are exemplary. As a contrast to this may be instanced 'The Bedouin Mother and Child—Afterglow' (531), a magnificent production, by F. GOODALL, R.A., splendid in colour, life-like in expression, and unquestionably truthful in its description of race. Mr. Goodall has reproduced this idea in different forms, all of which are most successful.

'The Forest-scene from *As You Like It*', (490), by A. HUGHES, must be regarded as a vehicle for a display of sylvan scenery; for, after all, the persons enact parts secondary to those of the trees and foliage. The amount of care bestowed on the realisation of leafage, boles, and branches brings these forward with an interest which transcends that we should feel in the actors in the scene. The subject is taken from the end of the seventh scene of the second act, the persons present being the Duke, Amiens, and others. Orlando brings in Adam, and Amiens sings:—

"Blow, blow, thou wintry wind;
Thou art not so unkind
As man's ingratitude;"

but there is no link of action to concentrate the interest. As a representation of a forest-glade, it is very masterly, and it would seem that this has been the painter's utmost ambition.

Mrs. E. M. WARD distinguishes herself by a picture called 'The Queen's Lodge, Windsor' (510), the incident of which has been suggested by the "Letters and Correspondence of Mrs. Delaney," edited by Lady Llanover—being simply a visit paid by Mrs. Delaney to the King and Queen in the retirement of their family-circle. The persons present are the King and Queen, the Princess Royal, the Princess Sophia, the Princesses Mary and Amelia, and Mrs. Delaney, who speaks of her Majesty as "graceful and genteel," and whose sweetness of manner soon made her perfectly at ease. Thus Mrs. Delaney is in conversation with the Queen, the Princesses are all occupied, and the King is on his hands and knees playing with the Princess Amelia. Mrs. Ward has been very happy in the selection of her subject, as it is not only admirably adapted to call into play the powers she possesses in such an eminent degree, but may be received as a truthful instance of the every-day life of George III., his queen, and the female portion of his family-circle; and such is the genuine quality of the impersonations, that they could never be received as other than those of the royal family of England. The picture, besides being a brilliant performance, is otherwise a piece of work as masterly as anything that has lately been picked up on the margin of history. As a representation of royal social life it is the most perfect essay we remember to have seen.

In painting from Bunyan, R. THORBURN, A., will never earn the reputation he achieved as a miniature-painter, although the production here noted is the best he has exhibited since entering the field as a painter in oil. It is 'Great-heart, with the Pilgrims, Christiana, her children, and Mercy, arrive at the Porter's Lodge' (501). It is not often that we find examples of *quasi-portraiture* put forward as pictures; we have, however, in F. LEIGHTON'S 'A Condottiere' (518) one of the most beautiful life-sized figures that have ever been painted. It refers us at once to the Venetians, and we tax our memories of Titian, Giorgione, Paul Veronese—of those who professed and of others who did not profess portraiture, for a favourable or unfavourable comparison; but the conclusion is that this figure has never been surpassed either in ancient or modern Art. From nothing that ALMA TADEMA has hitherto exhibited might it be supposed that he could be so sarcastically literal as he is in 'The Mummy—Roman Period' (524). In all that has hitherto borne the name of this eminent and very original painter, he has been careful that there should be some link of feeling between the present and the past; but this is so dry that, but for the authority of the catalogue, we should hesitate to assign it to him: as far as it declares itself, it represents the packing of a mummy in one of the Egyptian temples. 'Viola,' as being extremely difficult of translation to canvas, may be ranked in the same category as Ophelia. There is, however, in W. S. HERICK'S conception (530) a measure of success consistent with her utterance of—

"My father had a daughter loved a man,
As it might be, perhaps, were I a woman,
I should, your lordship."

This impersonation of a retiring and self-consuming temperament has in it all the sensibility which would at once yield to the cloud of sorrow or the gleam of joy. 'The Chalk and Fire-stone Rocks, forming part of the Undercliff, Isle of Wight' (540), E. W. COOKE, R.A., is a sacrifice to science so marvellously worked out, that it would serve to illustrate a geological lecture.

There is much to admire in 'Shakspeare Reading before Queen Elizabeth' (560), L. J. POTT. The arrangement and working are highly commendable, and perhaps it is these qualities that make us feel the Shakspeare of the piece is wanting in the dignity which should enable it to impart true impressions of the reader and his work. The respective artists are also rewarded for their labour and study, by a certain measure of success in 'A Quartette-Party' (525), F. D. HARDY; 'The Happy Mother' (532), H. CAMPO-TOSTO; 'The Armourer and the Glee Maiden' (535), R. HILLINGFORD; 'Out of School' (569), E. CROWE; 'On the Mill-stream' (570), H. LE JEUNE, A.; 'House of the Mufti Sheikh el Mahdi, Cairo' (572), F. DILLON. 'Goats in Distress—Mountains of Mont Doré, Auvergne, France' (504), A. F. A. SCHENCK, showing a flock all but lost in a snowstorm, is very circumstantial in its description. Another animal-study, very spirited, is 'A Sale of New Forest Ponies at Lyndhurst, 1871' (551), G. B. GODDARD; and excellent results are found under the titles, 'The Priory, Eastbourne Old Town' (549), E. H. FAHEY; 'Pets' (547), J. MORGAN; and in 'Trespassers, beware!' (548), T. G. COOPER.

'Dewy Eve' (550), VICAT COLE, A., possesses, as a homestead-study, as much of poetic tone as can be given to such a passage. The objects are trees and houses;

but in the forms of both is a significance which removes them beyond all common character. It is twilight, but everything is distinct, and the description is perfect. It is observable that the tranquillity is disturbed by no human presence; as we hear the grasshopper in this artist's 'Noon' (110), so we hear the cricket in these poplars. It is a production of the highest class. With much less of poetic zest and more of domestic allusion, we meet Mr. BIRKET FOSTER again in the field of landscape-painting in oil: his picture is 'The Ford' (511), wherein appears a peasant-family crossing a stream as returning from market; and here the artist restricts himself as usual to a record of the simplest facts without proposing any speculation as to the unseen. It is beautifully harmonious in colour, and the sky and horizon sustain Mr. Foster's power in these parts of his works. This picture recalls the best of Gainsborough's landscapes.

The sweetest landscape of the Linnell school that has been lately exhibited is 'English Coast' (555), J. T. LINNELL—a piece of sea-cliff pasture, with its fleecy population thankfully enjoying the plenteous bounty of its grassy uplands. It is a production of rare excellence. We cannot help comparing Mr. JOHNSON'S 'Waiting at the Lock' (553) with studies of a similar kind which he exhibits in water-colours. With all the nice adjustments and unimpeachable propriety of this oil-picture, it is much inferior to his manner of realisation in water-colours. As essays also of different degrees of excellence must be noted, 'Rapids' (500), E. GILL; 'To Win or Die' (502), R. COLLINSON; 'From Labour to Worship' (503), W. HOLYOAKE; 'Friar Lawrence' (542), F. SMALLFIELD; 'Gwynt Lake, North Wales' (559), R. P. RICHARDS.

The remarkable portraits in this Gallery are those of 'The Marquis of Westminster' (567), J. E. MILLAIS, R.A.; 'The Right Hon. Sir John McNeill, G.C.B.' (545), F. GOODALL, R.A.; of 'A Lady' (492), W. Q. ORCHARDSON, A.; and of 'Mrs. Alexander Dunsmure' (512), D. MACNEE, R.S.A.

Very conspicuous in GALLERY NO. VII. is Mr. WATT'S diploma picture, 'My Punishment is greater than I can bear' (658), which embodies the story of Cain, from the two altars to the expulsion. It is very large, and has as much the appearance of fresco as a work in oil can have. The representation of the vagabond and the outcast is very forcible. He appears beneath a cloud, on which are borne the avenging angels who drive him forth. Thence it appears that the conception is Sin and Death as the firstborn of the first human pair; and to the expression of this idea the artist adheres, throwing aside all the mincing fineness of conventional technicality. The picture may be said to stand alone in this gallery as representing what is called "highest tone of painting," as the other subjects generally culled from the upper sources are wanting in justice to their origin. Technical skill amounting even to painful elaboration is everywhere apparent, but it is squandered upon incident of the most drivelling kind—a fact which we continually deplore as proving that facile manipulation is held as the *summum bonum* of painting, while mental culture is entirely disregarded. To turn to exceptions to this rule, 'A Review at Chelsea' (578), A. STOCKS, represents the best order of contingency, to which so large a proportion of pictures of the minor classes owe their origin. Here we have an old soldier amus-

ing his young friends by parading their toy-soldiers. There is a force and a completeness about the picture which are very attractive.

In his passages from the seasons Mr. BOUGHTON refers us to a manner of painting that prevailed a hundred years ago, but pins his faith rather to the sentiment than the execution of his works. His propositions are 'Spring Time' (579), 'The Flight of the Birds' (580), and 'The Coming of Winter' (581), in which he treats his themes severally with much appropriate tact. There is in them an individuality which distinguishes them amid their surroundings. 'Marbles' (593), J. MORGAN, is very successful as an instance of executive power—and more than this, remarkable for its variety of expression. It shows a company of boys playing at marbles. 'Mrs. Cazalet' (610), P. H. CALDERON, R.A., is a portrait circumstanced as a picture. It is a showy performance, but in addition to this, it is of great interest. It is difficult to understand how the title 'Oranges and Lemons' (615), Miss A. WELLS, can apply to a composition that describes the game, "Follow my leader," or "Through the needle's eye." The dispositions are well carried out—indeed, the piece is of the best class of ladies' work. There is so little of real point in 'Scene from *As You Like It*', by J. PETTIE, A., that it would be interesting to know what induced him to take it up. The situation he develops is that implied in the first line of the fifth scene of the third act—the supplication of Silvius addressed to Phebe—

"Sweet Phebe, do not scorn me—do not, Phebe."

(627), as she turns her back on him and walks away. Beyond this the picture has no interest. To 'Les Adieux' (644), J. TISSON, much praise is due for its firmness and perspicuity. It is a leave-taking between two young people, a youth and maiden, between whom interposes an iron railing. Mr. S. SOLOMON's group, 'Judith and her Attendant going to the Assyrian Camp' (665), refers very distinctly to the situation proposed. The particular circumstance here illustrating 'The Fall of Rienzi, the last Roman Tribune' (674), F. W. W. TOPHAM, has not been judiciously selected, for it introduces Rienzi in a very undignified situation, as the bearer of a mass of household material to assist him in escaping from his enemies.

To advert to the landscape, marine, and other impersonal compositions, we turn at once to 'The Ford' (664), J. LINNELL, sen., which is altogether the least agreeable picture Mr. Linnell has of late years exhibited. With the exception of the foreground, the rest of the painting is singularly hard. On the other hand, we have a word of praise for an artist whose pictures too frequently show this quality, but who, in his view of 'The Bass Rock, from North Berwick' (590), compensates for many shortcomings—this is by Mr. G. C. STANFIELD. Another sea-piece, 'A Misty Morning' (608), H. DAWSON, presents a magnificent sunrise, draped and veiled with the morning mist in a manner to suggest many mysterious passages of sky, land, and water; and again, 'The Tower from, London Bridge' (626), by the same painter, exhibits one of the most perfect pieces of Thames scenery below bridge that has ever been produced. 'The Valley of the Anio, near Tivoli' (639), C. H. POINGDESTRE, shows an extent of the Campagna, coloured with more of freshness than are Italian landscapes generally.

GALLERY NO. VIII., being entirely devoted to water-colour drawings, we postpone its examination, and continue our explorations in GALLERY NO. IX.

It appears that of the Foreign Honorary Academicians one only has contributed to this exhibition—that is M. GALLAIT—and although his three pictures are equal to anything he has ever painted, yet are they relegated to Galleries IX. and X. It cannot be denied that a wide distribution of the works of our most eminent men has been acquiesced in, but it must be stated that in such cases one, or perhaps more, of their works enjoy the distinction of places in the vantage ground of the exhibition; for after all there is a preference which ever tends to the earlier numbers in the catalogue. It is undesirable to set up any invidious comparisons, the mere quality of M. Gallait's works, and his position, sufficiently show that he has not been fairly dealt with. His 'La Paix' (1,005) and 'La Guerre' (1,006), in Gallery X., are very important compositions, discoursing to us more touchingly of the blessings of peace and the horrors of war than anything we have seen as allusive to late troubles. Peace contains a family group consisting of a mother and her three children, one at the breast, the other two older. These are relieved by an open scene, the farm-home of the little party, which is everywhere shown to be a tract of land well cultivated and grateful in its ample return. The family-party is supremely happy; the dog of the family has joined them, and shares their hilarity; and the picture of Peace is completed by a lamb which lies at the children's feet. One of the little ones is waving a handful of flowers as indicating the proximity or approach of her father. There is no useless accessory in the work, every object has something to say to aid the narrative. But let us turn to the reverse, which bespeaks nothing but death and destruction. The happy home is now desolate; the mother lies dead, with her children yet clinging to her. The husband and father has also been slain, as appears by the hand and arm of the dead man, which just comes into the picture; and such, doubtless, is the beginning and end of many a war-episode. The story is so complete and clear that these two chapters cannot be separated. The third contribution of M. Gallait is a portrait of his granddaughter (908), wherein he proposes with the fairest pretensions to break a lance with Velasquez, and not without a right to do so. It is a work of great and touching beauty, the production of a master.

A work of rare excellence is 'The Elevation of the Host' (936), K. HALSWELLE. The scene is the interior of an Italian church, wherein the admiration of the observer is challenged by a group of peasant-devotees kneeling in fervent adoration. We are weary of the Italian peasant's dress, but it is not paraded here beyond what is necessary for the establishment of nationality. There is a seriousness of purpose, even an elevation of motive, which, be our creed what it may, engages the best feelings in the ceremony, and here is served one of the great ends of Art—the conveyance of the best impressions which the painted idea is capable of imparting. Again we profit by the lesson we learn from the representation of another solemn ceremony (954), by F. HOLL, based on the text, "I am the resurrection and the life, saith the Lord; He that believeth in me, though he were dead, yet shall he live; and whosoever liveth and believeth in me shall never die." Here we have the funeral of a person of a condition of life so humble that the procession

will be found wanting in the complementary decencies of the occasion. The absence, however, of the vanities of the ceremony is amply compensated by its impressive solemnity. The painter has worked out his subject in the proper feeling; the manner of the painting is most commendable.

As a relief to this train of thought, we turn to a passage of the ultra-grotesque from Moliere's comedy of *Monsieur de Pourcaugnac* (806); that, too, in which Monsieur finds himself in the hands of two physicians and an apothecary, to whose inquiries he replies in a manner to prove that there is nothing the matter with him. The action and expression are highly appropriate; the artist is W. M. EGLEY. 'Absent without Leave' (900), T. F. MARSHALL, is a very elaborately constructed composition full of figures; but the argument is by no means clear, although the title is accompanied by a rather copious extract. Again, the episodes proposed in 'Links in the Chain of Life' (907), J. HAYLLAR, are somewhat obscure, yet are intended to be similarly explained.

On the provoking eccentricities of the hanging we have not yet remarked, although there are many excellent pictures placed so high that no discriminating opinion can be ventured on them. 'La Marchande de Fleurs' (905), J. H. S. MANN, may be instanced as an example which courts a scrutiny that others on the line will not bear. For instance, that by J. ISRAELS, (973), 'Age and Infancy,' would have been seen to greater advantage in a higher place, as being modelled on a powerful Rembrandt-like effect. We have a high respect for M. Israels, but it must be said that the mere *cronuterie* of portions of his work is not worthy of his reputation.

'Howard succouring the Galley-Slaves at Venice, A.D., 1778' (909), E. CROWE, opens up a train of reflection, bearing rather on Art than on philanthropy, which cannot here be entertained. In any examination of the picture, the galley always comes forward as the subject (rather than the charity of Howard); such however as it is, it is admirably worked out. Travel far beyond the bounds of Art-civilisation is frequently proposed as a substitute for originality; hence the scene from Lord Lytton's "Last of the Barons," 'Adam Warner hooted as a Wizard' (959), H. B. ROBERTS, is not only devoid of historical or pictorial interest, but may have been forgotten by the great majority of those who remember the main events of the novel. In 'The harvest of Spring' (915), V. C. PRINSEP, a luxuriant crop of roses is, perhaps, intended as an accompaniment to the portraits (if such they are) of two young ladies; but the composition is weakened by the uniform mass of colour of the flowers. As a result of mature study there is nothing in the room more elegant than 'Kiss me, Mother' (917), G. E. HICKS; a mother and child, the latter on the lap of the former, and looking up for the coveted salute; so charming in expression, and chaste in arrangement, is this group that it would tell extremely well in sculpture. In Miss OSBORN's picture 'In the Twilight' (921), there is much good painting, with results not correspondingly profitable. There is by Miss S. DE RIBBING, but without any title (904), a group of three rustic children, of rare excellence in expression, and the most commendable qualities of painting; and how clearly does such an issue indicate the sound principles on which the studies of the artist have been conducted.

The occurrence of certain sources of subject-matter excites more than usual attention and critical inquiry. One instance is the

'Song of Solomon,' the mysteries of which have never been successfully translated on canvas; a picture so called (974), F. DICEY, has been painted from the text, "Come, my beloved, let us go forth into the field; let us lodge in the villages. Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear." The conception is a group of two figures, too classic in character for any rendering that would now be expected from the "Song of Solomon," which, to be treated at all successfully, cannot be interpreted literally. The group is well drawn and painted—a graceful tribute to the genius of Greek Art.

Other works of various degrees of excellence are 'Abraham and Isaac on the way to sacrifice' (916), W. GALE; 'What's this? it never belonged to me' (922), H. B. ROBERTS; 'Who shall say' (923), C. B. BARBER; 'A Fair Customer' (931), J. E. HODGSON; 'The Doctor's Visit' (940), E. CRAWFORD; 'Arrangement in grey and black: portrait of the Painter's Mother' (941), J. A. M. WHISTLER; 'Petra' (942), E. LEAR; 'Un Gitano rico' (948), J. B. BURGESS; 'The Ante-chamber' (972), R. HILLINGFORD.

In landscape, sea-views, and other subjects, these pictures are more or less conspicuous: 'Herring Trawlers' (899), C. HUNTER; 'Sunset after storm, on the Riviera del Levante' (895), G. E. HERING; 'The Auld Peat Hobs o' Drumavaich, Perthshire' (910), J. SMART, A.R.S.A., a flat view which the artist with masterly skill has wrought into a landscape of much interest: 'November' (930), J. MCENTEE, representing an expanse of cultivated land, extremely difficult to paint, but here so exquisitely soft and broad as to constitute a scene of much beauty. 'A Winter Gale in the Channel' (933), H. MOORE, is a most effective description of a raging sea flinging its masses of foaming water on a flat shore; a really grand piece of natural painting. There are also 'Moonrise' (939), T. O. HUME; 'The principal Entrance to the Alhambra' (953), R. ANSDELL, R.A., and, by the same artist, 'An Alhambra Water-carrier' (963).

Two of the most conspicuously excellent works in GALLERY X. have been already noticed—those of M. Gallait, 'La Paix' and 'La Guerre.' The contents of this room present certainly an improvement on those of some of the preceding galleries. The large picture (997), 'Fair, Quiet, and Sweet Rest,' S. L. FILDES, purports to be suggested by Tennyson's "Lotus Eaters." It is a water-party in a boat moored at the brink of a river abounding with aquatic vegetation. There are four persons, lovers, if you please, whose moods and sentiments may be determined by the source of the theme. The near parts of the composition are so well-defined that the scene would have derived advantage by more work in the background; however, as it is, the picture is really a very brilliant performance, which destroys the pretensions of everything near it.

The public must be weary of French comedy, yet Molière continues to be served up in every degree of the ultra-grotesque, as instanced in 'Le Malade Imaginaire' (993), D. T. WHITE. Among the works in this room is one by Mr. E. H. CORBOULD, which loudly disclaims him as a painter in oil. His vein is as ever the romantic, and his topic a passage from Tennyson's "Pelleas and Ettarre" (998), that in which the lady is described as taking the hand of Pelleas, and promising her love under certain conditions. It is clear enough, that as a gay caval-

cade, the scene is by a practised hand, and to this all else is sacrificed. Mr. Corbould is essentially a water-colour painter. In contradistinction to this, and as exemplifying a piece of intelligible and straightforward narrative, may be instanced 'Columbus at the Monastery of La Rabida, A.D. 1471' (1,020), C. LUCY, where he expounded to Juan Peres his theories for the discovery of the New World. This is an admirable picture; we are disposed to designate it the best Mr. Lucy ever painted. 'The Recruits of the League' (1,007), A. H. TOURRIER, would afford a fine field for the exercise of ingenuity in a variety of probable incident and plausible dispositions, but the artist has not felt the value of his subject. M. Tourrier's rendering is limited to a compact company of Benedictine monks practising pike-exercise.

'The Mélée: Charge of Prussian White Cuirassiers and Chasseurs d'Afrique, near Vionville, 15th August, 1870' (1,008), T. J. BARKER, has much in common with all battle-scenes. There are in the front a few combatants desperately engaged, beyond whom all is inexplicable confusion. Another military subject, but of a very different tendency, is called 'The Poison Test' (1,037), C. GREEN, in which appears a Prussian hussar holding a pistol to an old man's head to compel him to drink some of the water drawn from a well to prove that it has not been poisoned. The point of the incident is very distinct. In 'Carnival' (1,048), N. TAYLER, we have the usual variety of dresses and characters, without the introduction of any novelty, so frequently has the scene been described. Another very crowded composition is called 'A Winter Day's Recreation' (1,063), J. O. BANKS, which presents only an assemblage of holiday-makers on the ice, without any other striking or attractive feature. 'Fanquette' (1,069), E. LONG, is a highly meritorious life-sized study; the arm and hand, however, are somewhat heavy for the figure. 'A Jacobite's Farewell' (1,081), T. GREEN, suggested by "Paul Hentzner's Journey into England, 1757," is, in the manner of its realisation, a very curious composition. On London Bridge, at this time, was a tower, on the summit of which the heads of those who had been executed for high treason were placed upon iron spikes; and the point of the title is made out by a presumed Jacobite waving his farewell to the grim heads of some of his friends who have been less fortunate than himself.

'The Signal—Breakers on the Bar: Keep Outside' (982), A. H. MARSH, represents a scene not of unfrequent occurrence upon our coasts: a group of fishermen and boatmen anxiously signal to some vessel about to come into harbour; but she is thus warned that the entrance would be attended with danger. The figures are perfectly well-drawn and painted, and their purpose is sufficiently obvious. 'Maidenhood' (1,014), A. JOHNSTON, is a very firmly painted figure—the face especially commendable. 'Pleasing Reflections' (1,015), T. BROOKS, is in execution a play upon the title. It represents one of those water-parties which we have more than once deprecated; being a company of young ladies in a boat contemplating the reflections of their own features in the water.

'Dorcas Visiting the Poor' (1,034), W. W. OULESS, affords an example of that kind of feeling which formed our Renaissance, until the prevalent reversion to the sentiment of early religious painting became the *sine quid non* in what is called high Art. It is an excellent example—a successful result of profitable study of the best standard

compositions. To reverse the medal, 'Rhoda' (1,043), G. E. HICKS, all but refers us to the substantive nationality of those rare old northern professors who maintained that the life of Art was Dutch nature. But Rhoda is an important person, "As Peter knocked at the door of the gate; a damsel came to hearken, named Rhoda, and when she knew Peter's voice she opened not the gate for gladness." It is a valuable conception very forcibly set forth. Other examples of personal incident, more or less interesting, which we have not space to describe, are 'Work and Play' (1,013), J. A. VINTER; 'Fisherwomen Waiting for the Boats—East Coast of Scotland' (1,032), J. P. FRASER; 'Among the Roses—Eastern Women in a Rose-Garden' (1,035), W. GALE; 'The Village Well' (1,036), H. CAMERON, R.S.A.; 'Gathering Drift-Wood' (1,070), J. DUN; 'Fairy Tales' (1,079), G. G. KILBURNE; 'Women's Work' (1,082), J. D. WATSON; and 'The Sand Cart—Gathering Storm' (1,073), R. BEAVIS.

We approach with unmixed pleasure 'The Cradle of the Sea-Bird' (1,055), P. GRAHAM, as it confirms the impression that this artist gives importance to everything he touches. The cradle is a lofty perpendicular black sea-wall, the very learned aspect of which will betray geologists into disquisitions on things paleozoic. This vast and imposing sea-barrier is carried into, and disappears in, a misty distance, and very properly suggests that the sea-bird enjoys undisturbed possession of his stupendously castellated home. The sentiment is much aided by the solitude of the place; and had the retiring tide not yet left the base of the precipice the idea of security had would have much enhanced. 'The Opening Scene in *Ivanhoe*: Gurth and Wamba desry the Cavalcade' (1,027), J. PEEL, as a piece of dark sylvan scenery, is highly praiseworthy. The characters may be recognised, but the value of the picture will always centre in its wood-craft. 'Old York Gate—Adelphi—Ten Years Ago' (1,019), J. O. CONNOR, cannot be surpassed as an example of Thames-side painting. It shows with great tact the most effective manner of dealing with our unpicturesque water-side tenements; which, however, are here made to play the part of valuable elements in the composition. 'Towards the Close of Day: the Canada Timber Docks, Liverpool' (1,038), by R. DUDLEY, is a most elaborate production—very successfully worked out. Of the miscellaneous contributions these are noteworthy: 'Newark Castle, on the Yarrow' (986), W. B. BROWNE, A.R.S.A.; 'The Drove Road, Braes o' Doune, Perthshire' (988), J. SMART, A.R.S.A., a very agreeable landscape, referring to nature in every touch; 'Lambs' (994), the late F. W. KEYL; 'Spring Blossoms—Two Miles from Hyde Park Corner' (996), A. J. LEWIS; 'Sketch of St. Mark's, Venice' (1,033), K. HALSWELLE; 'Sailing Free' (1,044), C. HUNTER; 'A Summer Storm amongst the Welsh Hills' (1,049), H. MOORE; 'Winton House, East Lothian—a Frosty Morning' (1,071), S. BOUGH; and a very excellent representation of 'The Camp of His Royal Highness the Prince of Wales, Bramshill Park, September, 1871' (1,045), A. S. WILLIAMS.

Among the portraits in this room are those of the 'Rev. J. Hannah, D.C.L., Vicar of Brighton' (999), D. MACNEE, R.S.A.; 'Mrs. J. E. Pfeiffer' (1,010), Miss L. STARR; John Wilson, D.D., F.R.S., &c., &c. (1,026), N. MACBETH, A.R.S.A.; 'Portrait of a Gentleman' (1,031), C. GOW; 'The Rev. Professor Cheetham, of King's College' (1,029), H. W. PICKERSGILL, R.A.; 'Sir

W. Robert Grove' (1,042), J. E. COLLINS; and 'Miss Mary Eastlake, daughter of W. Eastlake, Esq.' (1,065), E. OPIE.

The consideration due to a gathering of more than fifteen hundred works of Art which courtesy and the usages of the Royal Academy compel us to call select, would seem to be incomplete in the space here devoted to it. It is not for us to plead the general mediocrity of the exhibition, for a bad picture is very frequently a better text for a discourse than a good one. There are in the mass many splendid productions to which it may be felt that a lengthened essay is justly due; and we deprecate the judgment that would estimate the merits of a picture by the small space here given to a description of it, since many of those which are noted only by their titles are distinguished by qualities of the highest order. To a few of these we advert with a feeling of regret that we can neither enlarge on their good points, nor designate others also worthy of more than mere mention. That of the 'Lord Mayor' (18), J. E. WILLIAMS, certainly ranks as one of the best official portraits of the season. 'At Fulham—Moonlight' (72), G. F. TENNISWOOD, is one of the very charming effects which this artist works out with so much truth. Many of his small works are gems, insomuch that it will be conceded he does himself an injustice not to paint them larger. 'Articles of Virtù' (68), Miss F. WARD, are selected with much taste, and painted with surprising reality. Simple as "still-life" painting may seem, it is nevertheless a gift; hence do we see so few such compositions worth notice. In this study of Miss Ward's are recognised all the qualifications for a painter of still-life so that we cannot eulogise it too highly. Mr. P. R. MORRIS, the painter of 'Calvary,' describes 'A Highland Pastoral' (101) with much beauty of sentiment. In 'The White Cactus' (119), Miss A. F. MUTRIE, and 'In the Flower Market' (188), Miss M. D. MUTRIE, these ladies still maintain that brilliant individuality which has won them so high a reputation. 'From the Window of a Welsh Inn' (229), Sir R. COLLIER, is a difficult enterprise, but it is dealt with here with much success. In 'A Study of Oaks in Sherwood Forest' (311) we turn to a passage of nature which has found in Mr. F. BADEN POWELL a loving and a skilful exponent. Mr. T. HEAPHY hits upon a very telling incident in 'Lizzie Farren, afterwards Countess of Derby, waiting at the prison bars with her Father's Breakfast of Hot Milk' (439). The commendation of the work rests in its perfect simplicity. As a painter of water-falls Mr. E. GILL stands alone; this is amply attested by his admirable 'Rapids' (500). We remark 'From Bethany to Jerusalem' (526), and 'Marbles' (593), both by J. MORGAN, in order to observe that it is rare to see such powers of execution applied with such nice and appropriate discrimination to themes so widely different. 'Sunny Memories' (671), and 'C'est lui' (947), both by T. BROOKS, are animated by a sweeter sentiment than that which prevails commonly in his works. 'Summer Evening—Penlester, Arran' (621), W. H. PATON, R.S.A., is a highly praiseworthy study; and not less attractive is 'The Old Rookery' Dowland's Avenue' (211), G. CHESTER. Mr. DESANGES's portrait of 'Miss Edith Soames' (944) is graceful and elegant far beyond the ordinary qualities of such works. Another portrait, that of 'Mrs. Thornycroft' (976), by Miss A. M. THORNYCROFT, is conspicuous as a resemblance, and excellent as a finished painting.

(To be continued.)

THE DUBLIN EXHIBITION OF ARTS, INDUSTRIES, AND MANUFACTURES.

FIVE months have scarcely passed since the idea of this Exhibition was projected. When this is borne in mind, and also the fact that, like the Exhibition in Dublin in 1853, it has been promoted and sustained, almost solely, by private munificence—the munificence of two eminent citizens, Sir Arthur and Mr. Edward Cecil Guinness—the wonder is that its shortcomings are so trifling. All exhibitions at their opening are proverbially incomplete: indeed this seems almost a matter of necessity, and that of which we now write is no exception. But things insensibly fall into their places; in a few days matters get all right, and one can, despite of imperfect catalogues, form a fair estimate of the whole.

Our readers will remember that, in 1865, an enterprising company constructed, in the neighbourhood of Stephen's Green, a fine mass of buildings in which the Dublin International Exhibition of that year was held. For a full description of this structure we refer to the columns of our Journal of that year. The history of this building is not calculated to inspire very cheering thoughts of the progress or prosperity of Irish undertakings. The Exhibition over, the "Winter-garden,"—the great object for which the place was intended,—became speedily a failure. The company was bankrupt, the government declined to purchase the premises, and at length it passed into the hands of the two gentlemen to whose patriotism and liberality the present Exhibition is mainly due.

In December last they placed the building at the disposal of a committee of noblemen and gentlemen, for the purpose of holding an "Exhibition of Arts, Industries, and Manufactures." The principal object in view was to illustrate and promote the resources of Ireland—in the words of the Council, to afford "to Ireland the same great advantages the late Prince Consort's design gave to England; and by increasing the means of technical and general education, to extend the influence of Science and Art upon productive industry." A sounder principle than this, let us observe, was never propounded for Ireland; with great genius and great resources, her Art-education is defective, and nothing could better conduce to stimulate and advance it, than the establishment of an institution, which the government should liberally aid, similar to that now existing at South Kensington. It is creditable and hopeful that the present attempt has been appreciated, and that all classes have cheerfully lent their assistance. From her Majesty and the Duke of Edinburgh, and the Lord Lieutenant, to the various private owners, all have generously contributed from their collections, to form, on the whole, a most interesting and valuable display of Art and Industry. As we look upon this movement as one of paramount importance, we desire to give special prominence to "The Loan Museum." With great judgment the Exhibition Authorities placed this department under the able management of Mr. W. Chaffers. By his exertions many precious objects were secured for exhibition, which were readily confided to his especial care. Let us put the bewildering catalogue aside, and go through the principal room of the Loan Museum in the order of the cases. In the first, marked A, we find contributions of

her Majesty; among them the well-known Shield of Achilles, wrought in silver-gilt by Rundell and Bridge from Flaxman's design; two exquisitely chased silver-gilt fire-dogs; the Armada Flagon, and the beautiful statuette of Godiva. Here, too, is a most interesting collection of Irish plate, all with the Dublin Hall-mark, such as has never been brought together before; containing among them a rare display of early plate, including a fine cup, the property of the Earl of Desart, made out of the great seal of Ireland in 1604, when Adam Loftus was Lord Chancellor. In another large case Earl Spencer liberally contributes the massive gold and silver service presented by Queen Anne to the Duke of Marlborough, all of London manufacture of the years 1700 and 1701, with and other splendid examples of plate.

In the second, Case B, is Earl Spencer's magnificent collection of china, brought over under the special charge of Mr. Chaffers, from Althorp Hall. An idea of the value of this collection may be formed from one of the articles, a ship in Sèvres china, which is estimated at £3,000, with beautifully executed scenes from subjects by Teniers. Then there is a fine display of Chelsea vases from 1740 to 1760; next comes in continuation the Derby-Chelsea manufacture; then the Bow manufacture; thus exhibiting the progress of the Ceramic manufacture of England for over a century. Nor should we pass over a beautiful Harlequin service of Sèvres, a ewer and basin bought at the Marryat sale, and some remarkably fine specimens of Italian and Dresden ware.

Lord James Butler contributes china, bronzes, and other works of Art. Lord Enniskillen sends, through Mr. Chaffers, some good specimens of Chelsea china, and so do Lord Gort and the Hon. J. P. Vereker; while Surgeon Hamilton, Mr. Hamlet Thompson, and others, exhibit fine articles of Wedgwood-ware, and other specimens of faïence art.

In Case C are beautiful Limoges enamels, altar-pieces with scriptural subjects carved in ivory, with figures wrought in silver and tortoise-shell, carvings in coral and bronzes, fine Italian candlesticks, ewers and basins, brass Renaissance of exquisite workmanship. A cameo likeness of Queen Elizabeth, of enormous size and fine workmanship, has been sent by the Earl of Charlemont. One of the most attractive and interesting objects in this case is a magnificent model of the pagoda at Nankin, sent by Viscount Gough. It is made out of the silver medals struck by the Emperor of China to commemorate the anticipated victory over the Fan-qui (white devils), who were to be driven into the sea—a design which the gallant old warrior frustrated by his conquest. Here, too, is a collection of Indian ornaments belonging to the late Earl of Mayo, which exhibit the taste and ingenuity of Indian artificers. They consist of gold damascene work on steel, of exquisite pattern and workmanship; a magnificent Chowrie handle of gold, set profusely with diamonds; a cup and saucer of gold enamelled with views of the tombs of the kings of Delhi, bordered with diamonds; a spoon, the handle of which is covered with diamonds, and the bowl a large emerald of immense value; and a beautiful essence-sprinkler, of solid gold, set with diamonds. A series of table ornaments wrought in silver, at Cashmere, is the contribution of Sir Arthur Cunynghame. Superb statuettes in gold, being an emu and kangaroo, the supporters to the Australian arms, and standing on bases of Malachite, silver-gilt, are the loan of Lord

Lisgar. An equestrian statue of George IV., is contributed by the Marquis of Conyngham.

In Case D we have one of the most valuable contributions, in an artistic and educational point of view, to be found in the Exhibition. We allude to the fine series of Keramic Art contributed by Sir Arthur Guinness, illustrating its progress in England from its rudest forms to its present state of high Art development, enhanced by the paintings of Chamberlain, Baker, and Bott. Two plates in this series, on which Bott has, with a master-hand, illustrated scenes from Dante, are incomparably beautiful. The side-cases in this room are rich in contributions. Among them is the boxwood cradle, made long since for the Queen by Rogers, beautifully carved; contributions from the Duke of Edinburgh—a magnificent silver hookah, and the dress he wore when presented to the Queen of Otaheite. A Chinese sleeping apartment of hardwood, having carved panels inlaid with box-work, is an object of attraction; this belongs to Viscount Gough, who also has lent a most valuable and beautiful collection of his father's well-earned honours,—presentation swords, snuff-boxes, orders, and medals; among which is conspicuous the sword given to him by Runjeet Sing, mounted in gold, and set with precious stones.

Around the walls of this apartment are portraits of British sovereigns, from Henry VIII. to our present Queen. Historically interesting, they are artistically of very varied importance. Passing from this room we come to the contributions of the South Kensington Museum, which we regret are neither as liberal or important as might have been expected. We have electrotypes of the Regalia, some modern porcelain imitations of Palissy, and specimens of English, French, Spanish, and Italian earthenware and pottery. The ladies' portion of the Loan Museum is remarkable for a magnificent collection of fans and lace. Among the former is a fan of the Empress Eugenie, of great value and beauty, and one with figures by Angelica Kaufmann; but the finest in the collection are those on Vernis Martin and exquisitely painted, belonging to her Majesty and the Baroness Rothschild. The most exquisite lace, and there is much of great beauty in the Exhibition, is that contributed by Lady Charlemont, consisting of Italian point, and rose-point which belonged to Marie Antoinette, with some exquisite examples of Italian point exhibited by Lady Drake. We may also mention that Lady Wyatt alone sends upwards of one hundred fans. Before passing from the Loan Museum we have to express our surprise and regret that the Royal Irish Academy has lent nothing from their rich stores of Irish antiquarian Art. The liberality of Trinity College has, to some extent, supplied this deficiency from the objects in its museum. Taking it as a whole, the Loan Museum is a success. In it is congregated a mass of objects of high Art, such as have been rarely, if ever, brought together, and of a value exceeding a million of money. When so many of these have been sent in from Irish owners there is good reason to believe that there are ample materials for a Dublin South Kensington.

In the Sculpture gallery we recognise many familiar objects. The contributions of Sir Arthur and Mr. Guinness are valuable and numerous. Among those of the former, conspicuously meritorious, are two fine statues by Lombardi, 'Susanna' and the 'Sposa di Cantici.' In outline, pose, grace, and poetry they are charming. 'The Vintage,' by the same master, is excellent;

and Bottinelli's 'Vanity' and 'Autumn' have great merit. Mr. E. Cecil Guinness, however, owns the rarest and most precious works in the hall: Miss Hosmer's incomparable 'Sleeping Faun,' worthy to be placed amongst the works of the great masters of antiquity; Magni's 'Socrates' and 'Andromeda,'—noble classic works, and the 'Reading Girl,' with its wondrous charm of simplicity and grace. From the antique there are three fine works: a 'Faun' and a 'Venus,' sent by Lord Cloncurry; and a 'Shepherd Boy,' by Sir Arthur Guinness. We could have wished to see more works of Irish artists. 'A Goatherd,' by Hogan; statuettes of 'Burke' and 'Goldsmith,' by Foley; a 'Pieta,' by Joseph Farrell, a work of great merit, and some good examples of Kirk, nearly sum the native contributions.

The central picture-gallery is occupied by works of the ancient masters. Here, indeed, we are met by old familiar faces, for, with very rare exceptions, they are all the contributions of Irish owners, and most of them have appeared in former exhibitions. It is highly creditable to the country, and very hopeful for the future of Irish Art, that such treasures belong to the land.

Italy is, of course, well represented; so is the English school.

Two rooms are devoted to the display of the works of modern masters, and one may spend an hour pleasantly enough looking over them.

The water-colour paintings are on the whole fair as a representative class. The Duke of Edinburgh most liberally sent his collection of water-colour sketches illustrating his cruises in the Galatea in 1867-8, by O. W. Brierly, and in 1869-70, by N. Chevalier.

The most interesting and instructive gallery in the Exhibition is the series of national portraits, and the loan portrait-gallery. In these are collected portraits of all notable persons, whether Irish or connected with Irish history. To deal with these fittingly would far exceed our limits; to do so partially would but mar the whole. It is a wonderfully rich illustration, comprising about 300 portraits, collected, we believe, entirely in Ireland, and forms its best "Pictorial History." Sovereigns, statesmen, warriors, men of letters, courtiers, and high-born dames, all figure here, "lifeless but lifelike." We cannot pass over a very happy translation which Sir Bernard Burke has given of the lines attached to the portrait of Sir Arthur Savage, Vice-Treasurer of Ireland, and addressed to the sovereign—

"Nec munior contra te
Nec me inerem terres."

"Armed though I be, 'gainst thee I am not armed,
Yet by thy terrors I am not alarmed."

We are much mistaken if this gallery become not one of the favourite haunts of the visitors to the Exhibition, and we hope to revert to it more fully on a future occasion.

We have left ourselves but little space to speak of the works of industry and manufactures. One hall (the Leinster) is devoted wholly to such as are strictly Irish. There is a most creditable display of Belleek pottery, which is now attaining to such high excellence. The works in marble, too, are good in design and execution, and the Irish marbles form a very conspicuous feature. Mr. Thomas Panter displays some excellent wall-decorations of the Louis XIV. style. Arnott & Co. exhibit among their furniture a splendid oak sideboard. Mr. Sibthorpe's wall-decorations and marbles are very attractive, especially clustered columns of various Irish marbles

with caps carved in natural foliage, and a font in carved stone, with shafts composed of varieties of Irish marble. We were particularly struck by a very beautiful and ingenious cabinet-secretary, exquisitely carved in walnut, by a working cabinet-maker of the name of Wallace, who resides in the little town of Ennis. The principal Hall is allotted to English manufactures, exhibited through Irish agents, which, however excellent, have not the same interest as native manufacture. There is a good display of textile fabrics and lace, and, in the gallery is a most encouraging display of manufacture of furniture, clothes, and other articles made at the Reformatory School, Glenree, at the Industrial School, Artane, and the Richmond Lunatic Asylum.

We would mention with especial commendation some fine painting on glass by Messrs. Early and Powell of Camden Street. There are fair exhibitions of carriages, saddlery, and jewellery, and the liberality with which exhibitors are allowed space gratuitously will probably induce fresh accessions of the products of industry and manufacture.

Every day additions of most valuable and interesting objects of Arts and manufactures are finding their way into the rooms of the Exhibition. We hope in a future number to notice these and other matters which the small space at present at our disposal compel us now to omit.

PICTURE-SALES.

We resume our notice of the sale of the pictures belonging to the late Mr. Gillott, for which we could not find room last month.

On May 3rd, Messrs. Christie submitted the paintings by the old masters to competition. They were fifty-eight in number, the principal being:—'The Prodigal Son feeding the Swine,' Bloemart, 108 gs. (Colnaghi); 'The Sleeping Herdsman,' A. Cuyp, 115 gs. (Sedelmeyer); 'A Bird's-eye View in Holland,' P. De Konig, 575 gs. (New York Museum); 'Domestic Felicity,' J. B. Greuze, 240 gs. (New York Museum); 'Forest-Scene,' M. Hobbema, 220 gs. (Captain Lowther); 'The Family of Rubens,' Rubens, originally in the Balbi Palace, Genoa, 1,230 gs. (Colnaghi); 'View in Guelderland,' Ruyndael, 300 gs. (Jones); 'The Alchemist,' D. Teniers, 380 gs. (Betts); 'The Fortune Teller,' P. Wouvermans, 600 gs. (Tayleure); 'Landscape,' J. Wynants, with figures and cattle on a road, by A. Van de Velde, 185 gs. (M. Colnaghi). The amount realised by the whole of this day's sale was £6,564 12s.

The last portion of this important collection, consisting entirely of water-colour drawings, was sold on the 4th of May. Of these works there were no fewer than one hundred and sixty examples, by many of our most distinguished artists. We can find room to point out only a few, but they are the most important.

'Brittany Sheep,' Rosa Bonheur, 200 gs. (Pilgeram and Lefevre); 'The Farewell,' G. Cattermole, 210 gs. (Grundy); 'Milking-Time,' D. Cox, £99 (Agnew); 'Lancaster Sands,' with a farmer on horseback, and fishermen, D. Cox, £120 (Tooth); 'A Rocky River-Scene,' with angler, D. Cox, 180 gs. (Betts); 'Ploughing,' D. Cox, 160 gs. (Agnew); 'Lake-Scene,' with sheep and figures, D. Cox, 265 gs. (Agnew); 'The Farm,' D. Cox, very small, £30 gs. (Grundy); 'Scheveling Shore,' E. W. Cooke, R.A., 108 gs. (Tooth); A Bird's-eye View over a River,' P. Dewint, 300 gs. (Agnew); 'Bringing home the Calf,' Birkin Foster, 163 gs. (Smith).

The drawings by W. Hunt were twenty-six in number, of these a few are figure-subjects, the principal being 'The Restless Sitter,' 390 gs. (Addington); and 'Wayfarers,' 250 gs. (Rhodes). The remainder consist of what of late years were

Hunt's favourite subjects, birds' nests, fruit, wild flowers, &c.; the lowest price realised by these was 'Black Grapes and Apple,' 43 gs. (Permain); the highest, 'Spring Gatherings,' 950 gs. (Agnew); three of the others sold for about 250 gs. each.

'Fort Rouge, Calais,' C. Stanfield, R.A., 360 gs. (Lane); 'Barnaby Rudge and his Mother,' F. W. Topham, 110 gs. (Heugh); this drawing was in the collection of the late Charles Dickens, to whom the artist presented it: 'The Return from the Hunt,' F. Tayler, 140 gs. (Cox).

The great feature of the day's sale were twelve drawings by J. M. W. Turner, R.A.; the competition for the majority of these was great, as the following prices testify:

'A Rocky River-Scene,' 140 gs. (Agnew); 'View on the Thames,' 450 gs. (Agnew); 'Source of the Tamar,' 350 gs. (Agnew); 'Pattendale,' 810 gs. (Agnew); 'Powis Castle,' 1,210 gs. (Agnew); 'Windermere,' 1,950 gs. (Lane); 'Brentburn Priory,' 1,060 gs. (Cox);—these last four are engraved in the "England and Wales" series—'Zurich,' 710 gs. (Vokins); 'Hastings Beach—the Fish-Market,' 1,100 gs. (Vokins); 'Heidelberg,' 2,650 gs. (Lane); 'Ehrenbreitstein,' 2,650 gs. (Agnew); 'Bamborough Castle,' 3,150 gs. (Lane). The total amount of the day's sale was £27,423, 17s.

And thus was dispersed the finest collection, it may be assumed, of pictures by British artists ever got together by a single individual: the sums paid for many of the works seem almost incredible; and the sale of the Gillott collection will be a marked era in the Art-history of the country: the sum total it realised was £173,310. Were it possible to ascertain the prices paid by the late owner for his pictures individually, and the sum for which each was knocked down at Messrs. Christie's, the result would show a curious revelation.

Other notices, in preparation, of subsequent sales, are unavoidably postponed for the present.

A BACCHANTE.

FROM THE GROUP OF SCULPTURE BY
A. CARRIER-BELLEUSE.

THEY who can recognise in a work of sculptured figures no beauty, if it departs in any degree from the severe simplicity of the famous old Greek artists, will not fail to have their feelings more than usually outraged by this group from the hands of a very popular modern French sculptor; for it undoubtedly carries florid sculpture to its extreme limits. Yet we may assume it will find favour with those whose eyes and minds have not been thoroughly trained to an appreciation of the pure classic style of Art; and these are—and especially in our time—the far larger majority of mankind, even where sculpture and painting, and all other Arts, are presumed to have attained to a high condition; and are, consequently, held in great value.

Poetic sculpture, like poetical writings, admits variety: it may be epic and grand, it may be descriptive, and it may be picturesque: the Bacchante and her juvenile companions must be classed with the last. Crowned with a wreath of vine-leaves, and playing the cymbal, she appears to be dancing to her own music; regardless, too, of the vase of wine which, in her excitement, lies overturned at her feet, pouring its contents over the ground. The Cupidons, one of whom holds a branch of the vine, and the other a cup in its uplifted hand, bear a symbolical wreath gracefully before her as they keep measured time to the music. The works of M. Carrier-Belleuse, even to his ideal busts, are mostly of a similar florid character to this group; they testify to a poetic imagination, and considerable skill in modelling and arrangement.

ART IN CONTINENTAL STATES.

THE FRENCH EXHIBITION FOR 1872.

NEARLY three most inauspicious years of War and Communism arrested the course of the great annual Paris Exhibitions, and many apprehended that a prolonged interval would be required to attain their moderately effective restoration. The ill omen, however, has not been realised, and the 10th of May cheered the visitors to the *Palais de l'Industrie* with an ample, and, upon the whole, satisfactory display of new works in painting, sculpture, &c. It is true that the catalogue, on this occasion, offered somewhat less than half the items of that of 1869—but this difference was, in part, caused by the occupation of a portion of the accustomed exhibition ground for government purposes, which necessarily curtailed the entry of works that had been prepared for competition. Again, some diminution may have arisen from government interference to restrict the introduction of works having a too significant reference to the late war, and capable of exciting untoward irritation. At all events, it will be admitted that two thousand works (selected, top, by a severe jury) are sufficient evidence of the present condition of the French School. To question that it has displayed a high spirit of courage under deep depression, a hearty *esprits au vent*, would require most ungenerous hypercriticism. Some of the most popular members of the profession—such, for instance, as Meissonnier, Rosa Bonheur, Gérôme, Robert Fleury (Tony), have not reappeared; but there is a full rally of the honoured "*Hors Concours*" body, and the juniors push forward zealously to compete for the honours which come liberally within their grasp.

The place of honour in the chief saloon has been assigned to a portrait of M. President Thiers, from the pencil of that excellent artist, Mlle. Nelly Jacquemart. Unfortunately, however, that lady's pencil has, in this instance, recurred to its normal feminine quality, and while softening the distinctive rigidity—the true "old hickory" characteristics of the head, has further imparted to it a delicately rich mellow tint, very much akin to prettiness, but not true to the man. Baudry's portrait of "About—cabinet size"—offers in style and in truth a choice emulation of the great old schools. Henner, also, in his full-length of a youth attired in black from top to toe, is happily Titianesque. The two female figures, in M. Henner's cabinet picture 'The Idyl,' show also that he aims, and successfully, at the attainment of flesh-tint. The names of Madame Browne, J. E. Delaunay, Jalabert, Tommeyraek, and Radakowski, also come prominently forward in this class. A special note is due to M. Duran (*Hors Concours*) for two unique presentations of portraiture. These are of the largest dimensions, and each represents a dame close upon the grand climacteric, and of richly redundant physique. There are other meritorious portrait-painters in this review, to whose names our restricted space does not permit justice to be done.

We have here proof that the French landscape-painters continue to devote themselves to a deep study from nature—one of the felicitous revolutions effected across the Channel. This is indicated very strikingly in a canvas of M. Lavastre—'The Shores of the Mediterranean.' From an upland cliff, on the verdant level of which stands a centurial oak, one of a forest seen at hand, the eye descends rapidly on the right down to the bright blue waters of the sea. All is at once grand and glowing—sublime and beautiful. Contrasted with this is a full forest-scene of M. François—'Daphnis and Chloe,' and the more solid, dense, woodland solitude of M. Louis Cabat, in the overshadowed recesses of which is piled the rugged slab of rock—Nature's own altar—from which streams down the Druid's fount. A beautiful small landscape, from the pencil of Ravier, all light and lightness—a tracery of myriad graceful branches, sparkling with flickering foliage, bears witness to Nature's further variety. From this we pass to Vinillefroy's 'Forest of Fontainbleau,' a mass of rugged trunks shrouded in autumn's golden foliage, and

abounding in lofty fern, where the deer hold council. In M. Tournemine's 'African Swamp,' different game is illustrated in the bounding attack of lion and lioness upon the terrified elephant. The scene is well understood. We turn with admiration to the sterling style in which 'The Grand Canal of Venice' is painted. Here is no imitation of Canaletti, but of nature—natural nature in full midday. Also we may note a small and very pretty 'Reminiscence of Rotten Row,' by Claude. Many other landscapes of interest will be found in the gallery.

There are but few subjects here from the higher, either sacred or historic, range. M. Doré, who has not, as yet, proved himself a very successful master of his palette, has made a vast effort in 'The Murder of the Innocents,' but it is not happy: it presents a heavy wrestling struggle against a wall of some most ponderous ruffians, with some very frail women. There is nothing in the picture to indicate the man of high genius. His 'Alsace,' typified as a most melancholy maiden, is in a much better vein. A picture by M. Rodakowski (Austrian), representing a scene in which King Sigismond of Poland concedes, in sombre state, a constitution to his discontented nobles—like our Lackland—is well-conceived and spiritedly painted. A very large work by M. Sirouy of 'Fortune,' moving on her wheel and flinging her tantalising gifts to crowds that struggle round and under her wheel, gets a place of conspicuous distinction. The form of the nude deity is delicately drawn and painted. The ruck below struggling for any bonus, from a crown to a centime, is not massed with much feeling for chiaro-scuro. The 'Enlèvement du Palladium,' by M. Blanc, is, in all respects, a higher work in the grand vein. From these vain things we turn with satisfaction to the range of cabinet-pictures, whether of the ambiguous *genre* class, or wider imaginative circle. These are, in truth, the great strength of the exhibition; but we can touch upon them only in cursory detail. Let us commence with a charming picture by Bouguereau—'Harvest Time.' Simply a young mother seated on something more soft than stubble, and playfully toying with a young child at her side. In every quality this is a masterpiece. M. Alma-Tadema has two small pictures—'A Roman Emperor' and a 'Home Festival'—we confess that both are as mysteriously baffling as the Sybiline leaves. On the other hand, the proximate work of M. Berne Bellecour, 'The Shot Fired' from a battery, is just as simple and unmistakably eloquent. Near it the eye rests on a large canvas subject. 'The Martyr's Widow' is the theme, and we see a mother and young child decorating the father's tomb in the catacombs. The drawing and expression are both most artistic—the *alto-relievo* effect of both figures singular: M. Becker, the painter, is a pupil of Gérôme. So also is M. Lecomte du Nouy, whose Egyptian illustration of 'Les Porteurs de Mauvaises Nouvelles,' and a small picture of 'Demosthenes on the Sea-shore' are in very truth gems. Breton has two landscapes with full-sized rustic girls in the foreground of each, and they seem to live and have a being. 'During the Duel,' by Joulin, presents a lady of Lady Macbeth-like tragic aspect, who in a woodland scene covertly watches the course of an encounter with small swords at a distance. The story is told with great power. A 'St. John,' by Humbert; a 'Young Girl with Fruit,' by E. Levy; and Leleux's 'Young Mother,' a chamber-scene, are each and all firmly worked out. Rousseau, in 'Fruit and Flowers,' is not to be surpassed; Cabanel sustains his high name in his sweetly expressive girl 'Giacomina'; and Viger's 'Unexpected Return' of an officer to his beloved one is effective in the like vein; Lambert is in his finest of drollery, in presenting kittens playing in the jaws of a tiger-skin; while Carte's 'Japanese Bazaar,' and Sainton's 'Two Augurs' are also humorous in the nicest sense. Schlesinger's 'Labour Lost,' where a city lady endeavours to win a sweet country-girl to give up her rustic life for a town life, is full of beauty and significance. To many other ornaments in the lesser lore of painting, which give an ample interest to this exhibition, we could refer, had not the general matter of our Journal been, at this period, especially redundant.



A BACCHANTE.

ENGRAVED BY E. STODART, FROM THE GROUP OF SCULPTURE BY M. CARRIER BELLEUSE



FLAXMAN AS A DESIGNER.

BY G. F. TENISWOOD, F.S.A.

No. I.—DANTE.

BETWEEN creative genius and adaptive talent lies the gulf that for ever separates the artist from the manipulator. Invention and imitation demand for their respective exercise powers as diverse in rank as the results they compass are in value. The surest indication of artistic power is the possession of that creative instinct, belonging to those only whom nature has destined to be the representatives of her highest gifts, gifts by which are evoked from out the varied conditions of being new types of feeling and emotion,—revelations of beauty and grandeur that shall remain “a joy for ever.” The services rendered to the human intellect and affections by the exercise of such endowments claim our highest homage. By their penetrative, sympathetic power, mind is brought into communion with kindred mind; the spark of spirit once struck, flashes with lightning speed through the ranges of human passion, awakening into life and being the germs it vivifies by its presence. If, according to the Chinese proverb, a sage is the instructor of a hundred ages, so an artist is the teacher of all times succeeding his own; and as the strains of Homer, after holding the admiration of the world for upwards of three thousand years, are still quoted as the model of heroic verse, so the lessons spoken from the cartoons of Raffaelle possess to this day the same interpretable moral as in the hour of their first utterance.

On such grounds is claimed for Flaxman's designs from the poets a position which, with but one exception, is without a rival. From the time of Michael Angelo nothing has been produced that can be accepted in competition with them. In the whole extent of illustrated thought is not to be found so continuous a series of conceptions wrought with the unity of purpose and feeling they display, as in any one of the authors whose words he has translated into *Form*. Their grasp of subject, sublimity of conception, pathetic beauty, and simplicity of means employed, place them at a measureless distance beyond all modern works of similar aim. Sculptural in style, they exhibit the correct severity of that Art, and in the powerful effect they realise we marvel at the apparent slightness of their constructive material. Adventitious aid he casts aside, but seizing the vital points of his subject, realises a more truthful and vigorous result than the employment of the most complicated machinery of characters and incident could in other hands effect. Than Flaxman, no one better knew the value of suggestiveness; and, spurning elaboration as the refuge of servile mechanism, concentrated in a single figure the history of a life, and described the lineaments of beauty or terror in a single line.

In such spirit is the series of designs from the great Florentine poet approached. By them we are at once transported from the range of ordinary thought and sensation. Dante and Virgil are no longer our only guides; Flaxman completes the trio by whom we are conducted through those visions of sight and sound, from the horror of which we turn shudderingly away, or by whose brilliance we are blinded as “with excessive light.”

Into the peculiarities of the genius of

Dante, or the detail of his life, it is not proposed to enter. All are familiar with his history, his partisanship with the Guelphs against the Ghibellines, and the story of Beatrice; as also with the political intrigues of the time, chequering his thoughtful life and influencing the conception of this wondrous poem, chiefly written during his bitter exile, and the motives leading to

the introduction of certain personages in the various regions there described as appeared, to him, the due reward for their acts in life. Hence was it made hell, purgatory, and paradise, the arenas whereon to exhibit those whose crimes or virtues had, in his view, made them objects of opprobrium or regard.

Of the mighty triad whose minds have

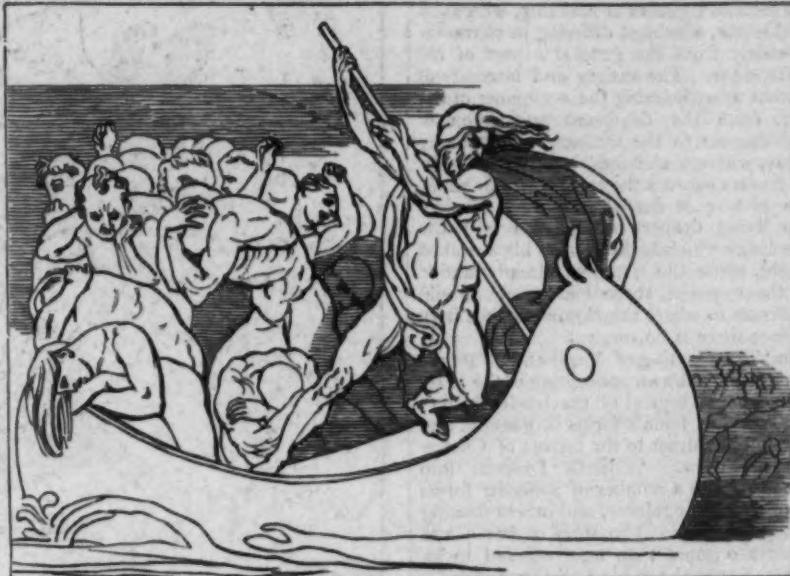


Fig. 1.—CHARON'S BOAT.

exercised the most potent influence over the universal family of mankind, Dante, in addition to having given a tone and colour to the poetry and Art of modern Europe, ranks as the representative of mediæval faith and feelings, with Homer as the exponent of a classic age, and Shakspere as that of modern time. Standing to us midway between the antique past and modern

present, and belonging to an era so opposite in principle as that of Attic date, it is but consistent he should appear to exhibit the ascetic Gothicism of the thirteenth century in contrast to the picturesque redundancy of polytheistic belief, which found a Deity in every attribute of man, and divinity in each aspect of nature.

“The Vision of Dante,” or, as more



Fig. 2.—ENCOUNTER WITH THE CENTAURS.

generally termed, and by himself styled, “La Divina Commedia,” consists of three parts—“L'Inferno,” “Il Purgatorio,” and “Il Paradiso.” Flaxman's designs from the first part comprise thirty-eight; from the second, the same number; from the last, thirty-three. After the first interview with Virgil, who promises to show him the tortures of hell and purgatory, and that he

shall be conducted to heaven by Beatrice, Dante witnesses a cargo of condemned souls ferried by Charon across the fatal river:

Meanwhile,
Those spirits, faint and naked, colour changed,
And gnashed their teeth, soon as the cruel words
They heard.”

Canto III.

This composition, as shown in the accom-

panying illustration (Fig. 1), is grandly terrible, and must be classed among the finest of the series, if not fully entitled to be considered the most powerful. The superhuman aspect of the savage ferryman,

"hoary white with old,"

hurrying on his doomed crew wailing in agony or gnashing their teeth in blasphemous imprecation, betokens the versatility of Flaxman's genius in realising, with such vivid terror, a subject differing in character so widely from the general aspect of his conceptions. The variety and intensity of passion overwhelming the occupants of the boat, from the deadened prostration of hopelessness to the wildness of demoniac frenzy, wherein clenched hands and writhing frames express the terror of their souls, is a picture of despair unique in design. The flying drapery of Charon tells the speed with which he hurries on his wretched freight, while the numbers already landed on the opposite shore are driven in wild confusion to where they know not, but from whence there is no return.

In 'The Meeting of Virgil and Beatrice,' an exquisitely drawn conception of the latter figure occurs, typical of the tender beauty of Flaxman's female forms in general, and a grateful contrast to the terrors of Charon and his crew. 'Christ's Descent into Limbo' shows a number of suffering forms supplicating for release, and others floating through the air. The story of Paolo and Francesco (more than once alluded to by Dante) forms the subject of two designs—their love on earth, and future punishment. The victims in the gripe of three-headed Cerberus amid storms of hail and snow, is a terrific picture, showing how

"Ever and anon the savage rends
Some wandering wretch."

Canto VI.

Following the designs of the 'Region of Plato' and 'The Pool of Envy,' is that of 'The Furies; in the centre stands Tisiphone, on the left Megæra, and to the right Alecto. This drawing is finely conceived, the central figure especially; realising the savage character of the subject.

In many of the illustrations to the "Inferno" a Gothic spirit, in keeping with the aspect of the poetry of the time, and Dantesque in feeling, prevails. That the opportunity of manifesting his tendency for early Gothic Art, a taste acquired by Flaxman after the formation of his style on classic models, should be embraced by him when employed on a subject so penetrated by its influence, is not surprising, when it is remembered with what interest he viewed the revival in this country of works of that date and character. Among the drawings most marked in this respect are 'The Fiery Sepulchres,' 'The Tomb of Anastatius,' 'The Forest of Harpies,' 'Mallebolge,' 'The Lake of Pitch,' and 'The Schismatics.' 'The Hypocrites,' though partaking somewhat of this character, is a most remarkable rendering of the punishment reserved to that class of sinners. They march in procession two and two, cloaked and hooded, and in their restless round each has to pass over the body of Caiaphas, lying fixed on a cross stretched along the way. In the 'Encounter with the Centaurs' (Fig. 2) Flaxman has embodied that part of the thirteenth canto where Dante and Virgil are opposed by three of these creatures, one of whom subsequently carries them over the river of blood, tenanted by murderers, &c., telling them who are punished therein; among those he mentions is Azzolino of Padua, who died in 1260; his atrocities formed the subject of a Latin

tragedy, by Mussato; also Obizzo of Este; and of names of former times—Alexander and Dionysius. The human and equine forms, as seen in our engraving, are so combined as evidently to suggest the appearance of strength and fleetness. The foremost figure in the act of preparing to draw his bow is of unusual power, and is a noble conception of such an imaginary

creation. To the same class belongs 'The Flight of Cacus.' 'The Death of Ugolino,'

"Grovelling among the dead, of sight-deprived," realises by its graphic horror the situation of the poem. The father, blind, crawling among his dead children in prison, supplies a composition of singular simplicity



Fig. 3.—THE DELIVERANCE OF BUONACONTI.

and power, and shows how fully the artist has sustained the invention of the poet. Ranging with this last subject may be placed 'The Vale of Disease,' a picture portraying the noisome sights of the Lazar House. Plague-stricken and imbecile, the tainted wretches crawl over each other in helpless, hopeless misery.

The influence of Blake seems to have

been present in the drawings of 'Lucifer' and 'The Giants.' If the charge of extravagance may, in any instance throughout this series, be advanced against Flaxman, it can refer to the former of these two drawings only. But in justification it must be urged, that the weirdly imaginative tone of certain parts of the poem is such as to make us marvel at his not having, in other instances,



Fig. 4.—THE DESCENT OF BEATRICE.

more palpably laid himself open to such a reflection. In the region set apart for the punishment of evil counsellors, we see the soul of Guido de Montefeltro seized upon by a demon, who throws himself upon his victim and bears him off to Minos, as St. Francis was appearing to claim him. Thus, for every class of crime Dante has assigned its special punishment, in the deepening

circles of the infernal abyss; and 'The Fiery Serpents,' 'The Frozen Lake,' 'The Fiery Gulph,' and 'The Rain of Fire,' &c., bespeak the means of torment employed in those instances. In Canto xxi., where Virgil and Dante are threatened by demons at the bridge, Flaxman has drawn, with extraordinary power and action, a group of floating figures, conveying a sense of rapid move-

ment through the air. In such respects it is one of the finest efforts in the book; but, in addition, the figure of Virgil, there introduced, is, perhaps, the most dignified and graceful rendering of the Tuscan poet throughout the whole work. "The Demons hemmed me round," he says, but though pronged weapons are pointed at him he stands grandly indifferent and immovable.

The design of 'The Statue of Four Metals' is a conception of purely Flaxmanic power. Imaginative in the last degree, but, lacking those elements of suffering and terror common to the subjects hitherto considered throughout the "Inferno," it presents a combination of grandeur and sublimity of the highest order; and, whether or not to be accepted as figurative of Time, it possesses a

sition and forms present much beauty; between the angelic guide floating with his charge through the air, and the disappointed fiend below, a powerful contrast is formed.

Among the finest subjects of this division is 'The Gate of Purgatory'; the design is impressive and powerful. Dante and Virgil, preceded by an angel, ascend the steps to the open gate. The punishment for various crimes is, in some instances, rendered with a tinge of the Gothic feeling before noticed. The Proud, the Envious, the Selfish, the Avaricious, the Intemperate, the Sensual, and the Slothful are seen undergoing the respective torments Dante assigned to them. The 'Babes escaping from the Jaws of Death,' though teeming with exquisite beauty of infantile form, forcibly recalls the manner of Blake in the huge grim skull; from the jaws of which the infant troop is fleeing. The 'Descent of the Rebel Angels' is pervaded by a similar feeling. 'The Descent of Beatrice' (Fig. 4), from Heaven to rebuke the poet, is of the most charming feeling in conception. Groups of figures in the upper sphere strew flowers for her downward flight, and the poet, kneeling and abashed, receives her admonition—

"Weep not for him, but for thyself, my friend."
Canto XXX.

The figure of Beatrice would of itself stamp the conception as that of Flaxman, being moulded in the refined grace and elegance of his female forms. Of the same exquisite type is 'Matilda' (Canto xxviii.) gathering flowers. In 'The River Eunoe' Dante prepares to ascend to the sphere of the stars by drinking of its waters; herein also the drawing of the female forms is of the most tender character. Separating the 'Purgatory' from the 'Paradise' is an allegoric composition of 'Faith, Hope, and Charity,' deeply religious in sentiment and pure in form.

The opening design of the 'Paradiso' shows the ascent of Dante with Beatrice to the first Heaven. The second canto describes 'The Lunar Sphere,' wherein the poet, bent before Beatrice, blesses Heaven at having reached the celestial region. 'The Active Good,'

"Who by the general flame
Of honour, fired to win a deathless name,"
Canto VI.

here engraved (Fig. 5), together with 'The Triumph of Christ,' forms two of the finest subjects in this division of the work, and, of their character, in the whole series. Nothing can surpass the elegance of the principal figure as she glides, robed and star-crowned, through the shining space. Angelic, but yet majestic with uplifted arms, her flowing robes covering, but not concealing, the exquisite form beneath, the figure constitutes a conception and design we may look for in vain from any other mind or hand than that of its producer. In 'The Triumph of Christ' (Fig. 6) the Redeemer, as in the act of ascending through Heaven, is surrounded by Cherubim and Seraphim, who, amidst the Hallelujahs of angelic choirs, proclaim his glory through spheres of light in trumpet-tongued *peans* of resounding praise. The composition is the culmination of this portion of the poem; celestial splendour and heavenly multitudes crowd the design, and in each separate figure is a grace and beauty in keeping with and sustaining the original conception. 'The Church,' 'The Hierarchies,' 'The Church Militant,' 'The Terrors of Guilt,' 'The Sun,' and 'The Return of Cunissa,' are other subjects, where in ethereal forms and starry splendour refresh the soul and eye after the dark journeys through the realms of torture.



Fig. 5.—THE ACTIVE GOOD.

poetical significance raising it far above the rank of a mere gigantic figure.

"Of finest gold
His head is shaped, pure silver are the breast
And arms, thence to the middle is of brass,
And downward all beneath well-tempered steel."
Canto XIV.

The head rises from out of the clouds, as though soaring above the age of misty fable,

the hands rest on the tops of Mount Ida; Acheron, Styx, and Phlegethon having their sources in the tears dripping from its fissures.

Turning from the fiercer terrors of the regions through which the poet and artist have conducted us to the spheres resounding with the plaints of its suffering but hopeful

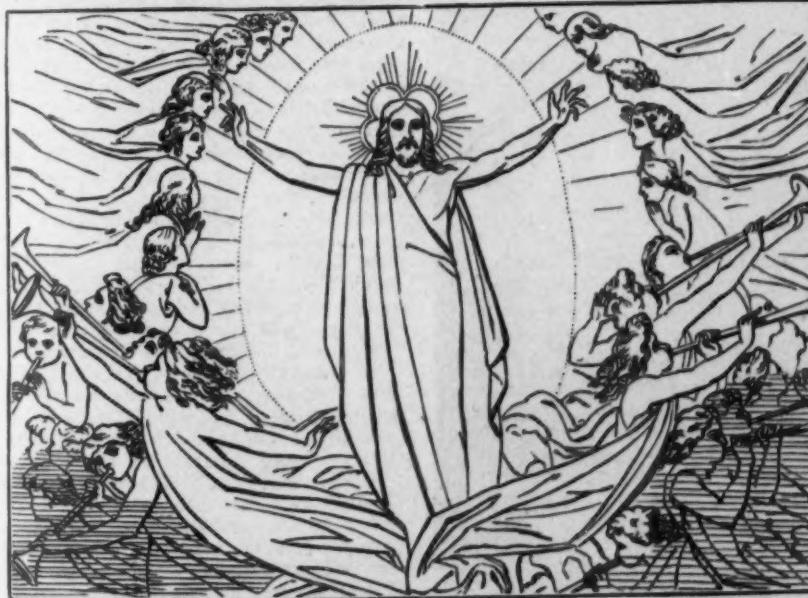


Fig. 6.—THE TRIUMPH OF CHRIST.

occupants in the 'Purgatorio,' we find the intensity of character subsiding into feeling and expression more in consonance with the range of human sensation. Hence the embodiments of the artist, while equally reflecting the spirit and meaning of the text, are proportionately of a less absorbing, thrilling character. The simplicity of Flaxman's art becomes the more apparent

in the series now considered, opening with the appearance of the spirit of Cato of Utica to the poet and his guide, on the 'Mountain of Probation'; followed by 'The Bark of Purgatory' and 'The Benediction.' 'Casella's Song' of heavenly love touched the soul of Dante. 'The Deliverance of Buonaconta' from an evil spirit by an angel, is here engraved (Fig. 3). The compo-

THE ART-JOURNAL.

A GARDEN.*

MR. SMEE has given a very modest title to a book containing a vast amount of information on the subject of horticulture and whatever appertains to that science. He lives in London, but has a garden—probably, too, a residence also, though this does not appear to be stated—

at Wallington Bridge, near Beddington, in Surrey, and only a few miles from the metropolis. The purpose of his volume, of more than 600 pages, is to describe the most important plants of every kind growing in this garden, and the manner in which they are treated; while it discusses all objects connected with it, even to the animal-world that help to make or mar its beauty, and to the tools with which it is cultivated.



MOONLIGHT ON THE LAKE FROM THE FRONT OF THE ORCHARD HOUSE.

vated. He says it "is an experimental garden, designed to obtain information; and it is also a practical garden, from which my residence in London is exclusively supplied with vegetals (*sic*), fruit, and flowers." And certainly, from the report before us, his "ground bringeth forth good things."

In laying it out he has not followed the

ordinary notion that gardens should be planned to produce one general effect; and so his "vegetables, flowers, and fruit-trees are blended together in one harmonious whole: a plot of carrots and a row of flowering peas are beautiful objects in themselves, and hence plots of vegetables and fruit-trees alternate with rosaries, fountains, alpineries, and flower-beds."



VIEW FROM THE SOUTH BANK ACROSS THE RIVER.

We have said that "My Garden" is a book containing much information; and this is of a

kind that will be found of great value to those who possess ground of a like character to that at Wallington Bridge; for it will be obvious that there must be similar conditions of soil and atmosphere to produce similar results; what will thrive luxuriously in one place will utterly fail in another. Still, there is very much in Mr. SMEE's pages which is of general application;

* My GARDEN: its Plan and Culture; together with a General Description of its Geology, Botany, and Natural History. By ALFRED SMEE, F.R.S., &c. &c. Illustrated with 1250 Engravings. Published by BELL AND DALDY.

and any one possessing a garden, whether large or small, may profit by studying them.

The title-page notes that the book is illustrated with many hundreds of engravings; these consist principally of the productions of the garden—fruits, flowers, trees, shrubs, insects, fish, reptiles, &c., besides some charming bits of scenery as head and tail-pieces to the several chapters, and a few larger subjects; these last are drawn by Mr. H. R. Robertson, an excellent water-colour painter—whose drawings, by the way, in the Royal Academy this year, are especially noticeable—Mr. W. J. Palmer being the engraver: we are able, by the courtesy of the publishers, Messrs. Bell and Daldy, to give two specimens of these beautiful wood-cuts.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

THE RUSTIC BRIDGE.

Birket Foster, Painter. C. Cousen, Engraver. THIS picture was painted by the artist expressly for engraving in the *Art Journal*; and it shows from what simple materials a beautiful work may be produced when they are taken in hand by one who knows how to use them to good account. An upland, rugged pathway, flanked on each side by hedge and tree; a few planks and posts, bridging a narrow streamlet; three or four figures enlivening what otherwise would seem to be nothing but a pleasant solitude; these are all the artist has found necessary for a most attractive composition. But how well he has put them together; and how much of what looks like unstudied Art do they exemplify! The whole scene is a pure bit of nature, and yet it could not have been thus represented without great knowledge of what Art could effect, and without a skilful hand to apply that knowledge.

The arrangement of the composition is excellent: especially noticeable is the foreshortening, as it may be called, of the half-sandy, half-grassy pathway which occupies the central section of the picture; its approximate length may be almost determined by the size of the few sheep almost at the top of the rising ground, beyond which the over-hanging trees meet, yet leave a speck of open ground beyond. In the left foreground a boy, whose occupation is, doubtless, that of minding the flock, has scrambled down the bank of briars and long grasses to search for some treasure in the little brook; the operation is intently watched by the children on the rustic bridge: note the attitude of the younger of the three; how true it is to life; even the child's sock, "down-at-heel," almost has its value in a study of "rustic costume." The trees at the back of these figures are exquisitely painted, and are just the kind one generally sees in hollows of damp ground; the alder being conspicuous among them. It is a close subject, little space being left for sky; but the picture is full of sunlight, and is a water-colour drawing of great beauty. In works executed in this medium it is that the artist has made his high reputation: latterly he has been turning his attention to oil-pictures, but, they will, it may be assumed, never be held in such esteem as his water-colour productions.

With such artists to paint the rural life and scenery of England, as Mr. Foster and others, we never need fear of seeing ample justice done to it, and in a manner devoid of the affectations in which some painters indulge, as if they meant to give a character to nature she could never recognise as her own.



BIRKET FOSTER. PINT.

C COUSEN SCULPT

THE RUSTIC BRIDGE.

FROM THE PICTURE IN THE POSSESSION OF THE PUBLISHERS

LONDON. VIRTUE & CO



ART IN SCOTLAND AND THE PROVINCES.

GLASGOW.—A work by Mr. Brodie, R.S.A., just erected in George Square, is a gift to the city from Mr. Young, of Kelly. It is a statue in bronze of the late Dr. Thomas Graham, Master of the Mint, and occupies the corner at the south-east side of the square, corresponding with that of James Watt, by Chantrey, in the south-west. Dr. Graham is represented in his official robes, as a D.C.L. of Oxford, and the likeness has been taken, we believe, from a portrait painted by Mr. Watts, R.A.; it is said, by those who knew the great chemist well, to be an excellent likeness of the man in his more thoughtful mood. The statue, which was cast by Messrs. Masefield, of Chelsea, is, in all respects, a satisfactory one, and forms not the least attraction of the many works of Art which adorn this, almost the only open space in Glasgow. How is it, by the way, that Thomas Campbell is still unremembered in bronze or marble in his native city? And Robert Burns, too? It is discreditable to so wealthy a city that no memorial exists of either poet.

It is a favourable symptom of a growing taste for Art in a commercial community when it is brought into requisition for the adornment of their public and business edifices. The City of Glasgow Life Assurance Company has recently erected a handsome suite of offices in one of the leading thoroughfares of this busy hive of industry, from designs by Mr. Peddie, of Edinburgh. In niches prepared for their reception at each end of the building are two colossal statues in freestone, respectively by Mr. Brodie, R.S.A., and Mr. George E. Ewing; the first representing St. Andrew; and the second St. Mungo, the patron saint of Glasgow. Both works are forcibly and firmly modelled, and the artists have been happy in avoiding conventionality in the treatment of their respective subjects. Mr. Ewing, indeed, has carried this to an extent in his St. Mungo which some may think excessive. Beyond the pastoral crook clasped in the left hand, the right being raised in the act of benediction, there is nothing to indicate the ecclesiastical character of the subject. The carefully disposed drapery, the flowing beard, and expressive head, slightly thrown back and firmly placed upon the shoulders, are, however, carefully executed, and creditable to an artist who has hitherto shown too little what he can do out of the domain of portrait-busts, which, as a rule, afford little scope for any play of the imagination. The present effort should give Mr. Ewing courage to try a bolder flight. The St. Andrew of Mr. Brodie is well worthy of this artist's well-earned reputation for care and intelligence. The pose of the figure is admirable in conception and execution, and the mingled expression of pathos and suffering depicted in the countenance of the martyr, as he slightly leans upon his cross, is told with almost dramatic fidelity and force.

BARROW-IN-FURNESS.—A bronze statue, by Mr. M. Noble, of Mr. Ramsden, mayor of the town, was recently unveiled here by the Duke of Devonshire, amid great rejoicings. Mr. Ramsden has been a most liberal benefactor to Barrow, and on this special occasion he presented to the Corporation the baths he had erected at a cost of £2,000. A portrait of him, by Mr. J. P. Knight, R.A., is shortly to be hung in the Town-hall.

CAMBRIDGE.—A meeting, which was attended by many of the principal dignitaries of the University, has been held to raise a fund for a memorial of the late Professor Maurice. It was unanimously agreed to place a bust of the deceased gentleman in the University, the work to be executed by Mr. Woolnoth, than whom a sculptor more competent does not exist.

GLoucester.—The Freemasons of Gloucestershire have undertaken, at their own sole charge, the restoration of the reredos in Gloucester Cathedral, the cost of which is estimated at £1,000. Of this amount the greater portion has been already subscribed. The restoration of the reredos owes its initiation to Sir Michael Hicks Beach, Bart., one of the county representatives, and a Past Grand Senior Warden of the craft.

KIDDERMINSTER.—Subscriptions are being collected for erecting a statue of Richard Baxter in the town where this famous semi-Nonconformist divine preached for many years during the Commonwealth and in the reign of Charles II., and where most of his great religious and controversial books were written. The sum of £3,000, it is stated, will be required for the statue and its accompaniments.

RYDE.—Mr. Vivian Webber delivered a lecture, on the 6th of June, at the Town-hall of this place; taking for his subject "The Unity of Art." The lecture was the first of a series proposed to be given by Mr. Webber, who is president of the Ryde School of Art, which, under his auspices, is making good progress. This gentleman presented some time back three large pictures, by a local artist, Mr. A. G. Fowles, to the corporation; and, we hear, intends to make a gift of another, commemorative of the recovery of the Prince of Wales.

WINCHESTER.—It is proposed to have a Fine Art Exhibition next year in this city; any surplus funds arising out of it to be handed over to the Royal Hampshire County Hospital.

GUSTAVE DORÉ'S
CHRIST LEAVING THE PRÆTORIUM.

The Doré Gallery, No. 135, New Bond Street, has recently been altered and enlarged for the reception of a picture to which M. Doré has devoted his utmost energy, and which is, in all respects, the most remarkable work he has produced. Indeed, it is a painting which so powerfully, as well as so favourably, affects the imagination, that we hesitate to commit the *Art-Journal* to the opinion we are disposed to form; at least until it shall have been sanctioned by the results of repeated visits, and of mature reflection. We may, therefore, better serve our readers by giving a slight analysis of the work, than by a general *ex cathedra* criticism.

It will be no surprise to many persons to be told that M. Doré has been long educating himself for the execution of this great work. He was first known in this country, we may almost say, by the weird and fantastic scenes of the Wandering Jew. In this powerfully imaginative series, the incidents immediately preceding the Crucifixion are so repeatedly brought before the view as to show they had deeply affected the mind of the artist. Then followed, the great work of the illustration of the Old and New Testament, which Messrs. Cassell have brought before the public in so splendid a form, and which that spirited firm is now endeavouring to place within the reach of persons of the most moderate income. While so large a series of imaginative illustrations necessarily contains pictures of unequal merit, the value of this work, as a whole, has not been elsewhere approached. In some of the scenes, as for instance in that of the 'Death of the Old Prophet,' in the Book of Judges, and in 'The Parable of the Pharisee and the Publican,' the bold originality, no less than the beauty, of the treatment, is of the highest order. Thus, lingering among the scenes trodden by Christ on earth, and pondering the depth of His Passion, Gustave Doré has been long attuning his mind for his present task.

It cannot for a moment be doubted that the selection of the incident, commemorated by the picture under notice, evinces a rare instinct of genius. From that early questioning in the Temple, which Holman Hunt has so tenderly and nobly imagined, to the moment of the glorious ascension from Olivet, no incident of the divine life can be selected which is characterised by an equal amount of pathos and of grandeur. The Transfiguration is a subject in depicting which no great artist can desire to measure himself against Raffaelle. The Resurrection and the Ascension have been often, if never quite successfully, attempted. At no moment preceding that in which Pilate delivered the Great Victim to his enemies, would the pathos, the sorrow, and the surprise, have been so great.

At no other period of the trial, the condemnation or the execution, could the Sufferer have been represented under circumstances that would not detract from his apparent dignity, or harrow the feelings with the definition of physical pain or inflicted humiliation. The noble French version of the New Testament has led the artist to the appropriate use of the Latin word, which is less happily rendered in our English translation. Thus, before a line was laid upon canvas, there was the conception of a grand picture indicated by the very title of 'Christ leaving the Praetorium.'

The figure that descends the steps is one without precedent or parallel in treatment. A simple white robe, the garment without a seam, drapes a majestic form, which comes upon the eye as if with a visible motion, and long prevents the attention from wandering to the surrounding details of the scene. We call the attention of visitors to the fact that the proper position from which to view the picture is exactly that which (at the time we are writing) is occupied by M. Carrier-Belleuse's bust of Doré; that is to say, the centre of the room, at a distance of 60 feet from the canvas. This is in accordance with the rule of Leonardo da Vinci; and will be found to be the spot from which the numerous details of the scene can best be successively reviewed, and the general effect most clearly grasped. There are some marks of want of finish apparent on a nearer inspection, which do not seem when examined from this standpoint to be altogether undesigned or defective.

Masses of Roman architecture fill the background to the right and to the left; while a *vista* opens between to a hill, crowned with buildings, and fading into a deep blue sky. The aerial perspective is magical. Pilate stands at the head of the long flight of steps, a noble figure, waving off the sacerdotal group that addresses him. His gesture is such as he may have used who said, "What I have written, I have written." Behind this distant knot of figures a veil of volcanic shower thickening the air betokens the coming on of the mysterious darkness revealed by the sacred historians. Nearer the spectator, and close behind Christ, are three of the chief priests, malignantly triumphant. A group of figures, chiefly seated, to the right, is remarkable for wonderful brilliancy and harmony of colour, no less than for grouping and expression. One man, who turns his head over his shoulder with an intense expression of cruel enjoyment, will be especially remarked here. Below these figures is a small group of the friends of Christ—the women who remained faithful when one of the chosen twelve betrayed, and another denied, Him. The most remarkable figure in this group is that of Mary, the mother of the Lord—a grand and touching conception, and is a poem in itself. On the left are more ignoble elements—the malefactors who bear the Cross, the thankless mob, and the arch-traitor himself, shrinking from the presence of his victim. Between these two groups stern Roman soldiers clear the way. The shadow of the Cross falls on the path which Christ has to tread.

In the gallery may be seen a series of sketches which are of great interest, as showing how the idea of the picture gradually matured and transformed itself in the mind of the artist. A great technical difficulty opposed the introduction of the Cross in the foreground, which has been encountered again and again in different modes. In the earlier studies a band of soldiers follows the central figure; the staves and points of their spears giving much life and action to the scene; but the arrangement falling far short of the grandeur of the solitary figure in the actual painting. Again, a fainting woman—one of the elements of the picture that will not bear inspection from a nearer point of view than the one indicated above—was in the earlier studies intended for the Virgin; the noble and pathetic form in blue and white having been a much later addition to the group. To be enabled to trace the progress of this great work through so many stages is a rare advantage.

We cannot doubt that this picture will prove a remarkable attraction. No one who is able to pay a visit to the gallery should fail to do so.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

DESIGNS FOR FOUNTAINS.

SIR.—How many really good designs for fountains are there in existence?—How many in which the principles of good taste, in my humble way of thinking, are not lost sight of? Even at the risk of being considered presumptuous, I would invite the attention of sculptors to this subject. I know that some of my opinions on Art-matters do not coincide with those expressed by many eminent authorities, and I certainly do not for a moment think of setting myself up as an authority. But a suggestion may possibly be offered by a humble thinker, and lead to elaboration by greater minds, and possibly to some good result. My simple opinion is that true Art is opposed to that which is inconsistent with nature, and that the first consideration is *fitness* for the purpose in view. Impressed with this idea, I am heathen enough to object to a gas-burner taking the form of a flower, to a drinking-cup bearing resemblance to the human figure, and to many other designs which are of frequent occurrence. A flame should not issue from a *corolla* or from the *spathe* of an arum-plant, for example; because fire, consuming and devastating, is at direct variance with the delicate tissue of a blossom, and a stream of water should not pour from the petals of a lily. These are simply outrages against propriety. But the grossest offence that I know is persistently reproduced in fountains. It is one so absolutely offensive in its suggestion, that I wonder it ever was conceived in an artist's mind: it is that of making the stream emanate from the gaping jaws of the heads of lions or men. The act is one of the most disagreeable in nature. Why should it be so constantly presented? Some strange fancies were carried out in the quaint gurgoyles of our cathedrals and old churches, and their queerness is their only recommendation. Living mouths do not discharge water; and the designer of a fountain which does represent a natural function was right in his principle, though indelicate in its realisation. A stream may appropriately rush from the urn of a reclining old river-god; and a modern sculptor has given a good conception in his figure of a nymph, who pours water from a vase resting on her knee. To jets spouting from the nostrils of the conventional dolphins, too, there can be no serious objection, because we have the reality in nature produced by the blow-holes of the whales. It has occurred to me that sculptors need not, however, adhere to river-gods, nymphs, and dolphins; and that if they will only take the trouble to watch the first lot of boys whom they catch bathing, they will see that the human figure may, in its nude state, be admirably used in fountains in varied attitudes of exceeding grace. Stooping, with one or both hands down between the knees, as in the act of illustration depicted on some of the old monuments in Rome; inclining to one side, with one arm bent round and lifted, and the other dashing the water upwards; some assaulting, some defending themselves with arms lifted before their faces; the boys, in splashing each other with the up-thrown myriads of glistening drops, might be copied in stone just as they are, and the water-pipes be so conducted to the hands and the surface of the water as to make the acts of hurling and splashing in the war of liquid closely imitated. Beauty of limb and grace of attitude might in this manner be combined, without offending good taste, and in accordance with the teaching of our great mother, Nature.

Pontypool.

W. H. GREENE.

[The matter referred to in the above communication, certainly merits consideration with a view to amendment. His objections are founded upon reasons of common decency, not to say anything of good taste. The practice alluded to is an abomination. With respect to what he suggests as a substitute, we are not so clear: his idea, however, may be turned to some account, we should presume.—ED. A.-J.]

THE EAST LONDON MUSEUM.

THE new East London Museum is situated in the Cambridge Road, a little above the spot where that thoroughfare intersects the Bethnal Green Road. But little can be said for the building externally. It is of dark red brick, with a façade of three gables, and is lit by thirteen windows on the north side, and the same number on the south. Over each window is a mosaic designed by the lady-students at the South Kensington School. Those on the north exemplify Science and Art, those on the south, Agriculture and Commerce. But they are placed too high to be effective, and consequently contribute less to the dignity of the building, than a plain white stone coping might have done. There is a considerable enclosure of ground before the front porch. This will presently be laid out with a carriage-drive and ornamental flower-beds, and will receive as a centre Minton's great majolica fountain, designed by Thomas, the sculptor, for the Exhibition of 1862, and which has since stood in the Horticultural Gardens, Kensington.

Entering the building, the visitor finds himself in a hall, lit by an arched window at either end. It is paved with a simple greyish white and black mosaic of "scrap marble," a most economical and useful material for such a purpose. This hall will be used as the sculpture-gallery. On either side of it are two aisles, whose wooden flooring is raised some steps above the mosaic pavement of the hall. One of these is occupied by a collection illustrating the nature and property of food, with the various processes of preparation, adulteration, &c. The other contains specimens of animal products and their application to manufacture. Beneath these aisles are two semi-subterranean passages which are, however, sufficiently light and airy to serve their purpose admirably. The whole building is surrounded by a spacious and handsome gallery, reached by wide teak staircases. This gallery will be devoted to pictures and Art-furniture and ornaments. For the first year, it will be occupied by the magnificent collection of Sir Richard Wallace, generously lent by him for that period. As the museum is situated amid a population of artisans, it is believed that his splendid specimens of Art-furniture will be keenly appreciated, and will prove highly useful in the education of taste. This slight sketch of the building and its purposes is scarcely the place to allude to the glorious paintings which Sir Richard's liberality has here made free to the poorest. Suffice it to say that they embrace the best examples of all the schools—Italian, Spanish, French, English, and Flemish. Many an Art-lover will surely come from the farthest west-end to revel in a gallery which boasts of Velasquez, Canaletto, Titian, Murillo, Carlo Dolci, Domenichino, Del Sarto, Rembrandt, Rubens, Velde, Terburg, Teniers, Vandyck, Wouverman, Reynolds, Lawrence, Gainsborough, Delaroche, Ary Scheffer, Meissonnier, and Bonheur, who are all richly represented here, in their best and most characteristic moods. Before the portraits by Velasquez, Vandyck, Rembrandt, and our own Lawrence, Gainsborough, and Reynolds, one is specially tempted to linger, spell-bound by the fascinations of a lost art. Which is it that is vanished?—the race of gentlemen and ladies, or the peculiar artistic gift that gave breeding to a shadow on canvas, and, behind the pictured features, showed the interpreting soul?

This museum will be a great boon to its surrounding district—a blessing to its mind and perhaps to its morals, as great as is the blessing of Victoria Park to its lungs and limbs. Thanks to the truly liberal spirit now pervading the nobility and wealth of England, its Art-galleries are certain to continue replenished with "loan" collections. Sir Antonio Brady and the Rev. Mr. Hansard, with whom the idea of the Museum first originated, may rest profoundly satisfied with the success of their benevolent project. All honour to them for the good work they have called into existence, and which, we trust, may long continue and flourish.

MINOR TOPICS OF THE MONTH.

THE VIENNA INTERNATIONAL EXHIBITION.—A large number of the leading Art-manufacturers of England are already making preparations for a display at this Exhibition; we believe it is so also as regards the Art-Industries of France. It is, indeed, rumoured that the French manufacturers will, in 1873, altogether desert their Annexe at South Kensington; probably it will be the same with the Belgian Annexe, which, in 1872, does very little to uphold the renown of that Art-producing kingdom. We may not therefore be far wrong if we anticipate that the "third division" of the "International Exhibition" will be postponed till 1874, and the third and fourth be held together. If the third does take place, it will assuredly yield us no materials for an illustrated report; we shall therefore direct our attention to Vienna, furnishing details in due course.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The annual dinner of this Society was held at Willis's Rooms, St. James's, on the 18th of May, the Marquis of Lorne presiding. Especial mention was made during the evening of the liberal aid given to the Institution by Mr. John Heugh, who replied in an appropriate and feeling speech. The subscriptions after the banquet amounted to the sum of £2,552, including a donation of £500 from a gentleman present at the table, but whose name was not announced.

ART-UNION OF LONDON.—The principal pictures selected by prize-holders this season are:—'Repairing the Old Boat—South Coast,' J. W. Oakes, 250 gs; 'A Love-Spell,' F. Chester, £200; 'Through the Coverts of the Deer,' W. Luker, £150. These were selected from the Royal Academy. From the Society of British Artists was chosen 'Mill on the Lowther, Cumberland,' J. Peel, £100.

ROYAL ACADEMY EXHIBITION.—We have been requested to correct a misnomer in our notice, last month, of this Exhibition. The picture, 'A Winter's Day—the Hall-Fire,' ascribed to J. Carter, is by J. Charlton. The mistake, however, is not ours, but that of the compiler of the Academy catalogue, the first edition, which we took for our guide, giving the name of Carter.

AMERICAN INTERNATIONAL EXHIBITION.—The exhibition to be held in Philadelphia in 1876 to celebrate the centenary of the United States Declaration of Independence, is to be opened on April 19. An invitation is extended to every nation of the earth to be represented by its Arts, industries, progress, and developments. At a meeting of the Commission on the 24th of May, the latest time for acceptance by the various nations of the invitation to participate in the exhibition was fixed at March 4, 1874. Applications for space within the building and grounds must be made prior to March 4, 1875. All articles intended for exhibition must be in Philadelphia by January 1, 1876.

PHOTOSCULPTURAL VIEWS OF POMPEII.—It is to be hoped that the more popular attractions of the Crystal Palace will not induce visitors to overlook the interesting series of photosculptural views of Pompeii, which some time since found notice in our columns. It seems "a fairy tale of science" for the sun to make pictures of the lost city that was buried from sunshine for eighteen hundred years. Signor Giacomo Luzzati, the Italian artist under whose management these pictures were produced, has done his work well. The manner of their display is in itself

a novelty, and very pleasing in its easy simplicity. They are shown in a darkened corridor, with small windows at either side, through which the visitor looks out upon Italian sunshine, or lurid eruption glare, as the case may be; the effect of reality is perfect. The views are fifty in number. It is hard to point out the most interesting—those which are simply representations of the city as now excavated, or the "restorations" which (elaborated from local plans, and faithful interpretation of architectural remains) give no faint idea of what the city was, in the days of its glory. In almost every picture we can trace that antique directness of idea, from which moderns might learn so much; and the pleasing effect of the warmth of colouring employed in both indoor and outdoor decoration, may give a valuable hint to those who spend fortunes to build dim-grey and dust-yellow mansions in our land of mist and rain. There are several views of excavated villas, their solid and lasting workmanship vindicating itself against time and change, like ideas whose original grandeur no unworthy rendering can altogether destroy. Among the most interesting are the "restored" view of "The House of the Fawn," the largest and fairest among the many "great and fair" homes of Pompeii, and the two pictures of the excavated "Villa of Diomedes," and "House of the Tragic Poet;" the first with its cloistered garden, and weird memories of the doomed fugitives whose skeletons were found in its vaults; and the latter, which, as "The House of Glaucus," a gifted English pen has peopled with the shades of living and loving humanity. Where so much is attractive, particular attention may be directed to No. 38, being the mosaic found in the "House of the Fawn," and said to be the largest and finest known specimen of this Art. It represents the battle between Alexander and Darius. Its beauty and perfection, after a cruel burial of many centuries, is highly suggestive of the fitness of this means of embodying grand facts of creeds or national history, not with fading colours on decaying canvas, but "graven in a rock for ever." Apart from its deep antiquarian interest, this unassuming exhibition would be worthy of a visit for its two wonderful representations of the last eruption of Vesuvius, which, with a bird's-eye view of excavated Pompeii, appropriately close the series of subjects.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—Mr. George Browning, honorary secretary of this society, delivered a lecture on the Poetry of Germany at the room in Conduit Street on the 30th of May. Sir Digby Wyatt occupied the chair. The lecture had a numerous and appreciative audience.

MR. CHARLES MERCIER'S very striking and very able portrait of Mr. Ashbury, the famous yachtsman, is in the hands of the excellent engraver, Mr. Davey. In his studio there is another portrait, that of Col. Gourlay, M.P. for Sunderland. He stands erect on board his yacht, a fine, manly, intelligent model of an Englishman, on the element which it is not a fiction to say Britannia still rules. The work is admirably painted; not only the portrait, but all the accessories. No doubt that also will be engraved.

METZMACHER'S 'CHERRIES RIPE.'—A correspondent has directed our attention to the subject of this picture, engraved in the *Art-Journal* for April. He informs us that the scene represented is from Rousseau's "Confessions," in which the author pleasantly relates his little adventure with the two young ladies, when he gathered

cherries for them, and tried to throw the fruit into their laps. One of these ladies was Madle. Grappengiesser, afterwards wife of M. Necker, and mother of Madame de Staél. We may add that the owner of the picture could give us no clue to the subject, nor even to its original title.

THE DENMARK EXHIBITION.—"The Scandinavian Exhibition of Industries and Art" is now open at Copenhagen. "There are," we are told, "four thousand exhibitors," and the exhibition is "a decided success." For the present, that is all the information we can give to our readers.

MECHANICAL WOOD-ENGRAVING.—The *Mechanics' Magazine* reports a process introduced in Paris by M. H. A. Lanteigne, 6, Rue Thérèse. "It is adapted to all kinds of wood, the harder and drier the better, and consists in passing the wood through rolls or matrix cylinders, whereby any desired pattern is impressed upon the surface with a delicacy and effect that compare favourably with the work of skilled carvers, and at a cost almost nominal. The process is rapid, as ten superficial feet of finished work can be produced per second. Thus any design for ornamentation with wooden surfaces can be carried out economically, whether in intaglio or in relief."

DESIGNS FOR FOUNTAINS.—Messrs. Handyside & Co., of 32, Walbrook, London, having recently offered three prizes, of £30, £10, and £5, for the three best designs for fountains to be made of cast iron, and of a cost under £400; upwards of thirty drawings were sent in competition—many of them of considerable merit, though, in some, excessive elaboration of detail was substituted for originality or fitness of idea. The first prize has been most justly awarded to the chaste and beautiful design of Mr. Hugh Protal, sculptor, and the others have been respectively won by Mr. G. A. Illston, of Masbro'; and Messrs. Battell and Edwards of Derby. The prize designs become the property of Messrs. Handyside, who will utilize them in their extensive works.

MESSRS. FRADELLE AND MARSHALL, of 230, Regent Street, have recently opened an exceedingly interesting gallery of "photomezzotint" portraits. They are so described because the artist has aimed, and successfully, to obtain that delicacy of half-tints and transparency of shadow which distinguish mezzotint-engraving. But these photographs are remarkable for more than superior mechanical skill. The "subjects" have not been treated as mere lay figures. There is harmony between the character of the face and the attitude of the figure, and consequently there is individuality in every picture. We happily

search in vain for the common tricks of the studio, such as the weary repetition of a pose. The gallery includes political, medical, literary, and dramatic celebrities, and all are so good that it is difficult to name any above the rest; but we may mention as specimens the portraits of Sir Roundell Palmer, Sir John Trelawny, Mr. R. Neville Grenville, member for Mid-Somerset, and Mr. John Jones, member for Caermarthen; Dr. Lowe, of Lynn; Archbishop Manning, Mr. John Hullah, Mr. Maybrick, Mr. John Clarke, Mr. Irving, and Mr. Kendall. Among the ladies' portraits is one of Miss Litton, full of quiet, tender grace; and one of Mrs. Scott Siddons, instinct with fire and life. Messrs. Fradelle and Marshall may be congratulated on their success, and not less on that devotion to their art by which they have earned it.

REVIEWS.

FOUR ENGRAVINGS FROM PAINTINGS BY GAINSBOROUGH: One from a Picture by SIR JOSHUA REYNOLDS. Engraved by ROBERT GRAVES, A.R.A. Published by HENRY GRAVES & CO.

It is as refreshing as a cool drink on a hot summer-day, to examine these five prints engraved in the *line manner*—a style of Art that, we have long been lamenting, is gradually, yet too surely, departing from our school. We thank Mr. Graves, therefore, for reviving hope in us, giving us to know that collectors may again make valuable additions to their portfolios, and derive enjoyment from fine copies of fine pictures, produced by men to whom engraving is not merely a mode of multiplying fast and cheap. Mr. Robert Graves has attained a very high position in his profession. Himself a thorough artist, he comprehends the special requirements requisite to produce perfect transcripts of pictures, so far as that can be done in black and white, giving not only the "texture" of the painter, but his feeling and expression—doing in fact that which the latter would have done, if he had rejected the aid of colour. Many years have gone since Mr. Graves began a career from which he has never been seduced by easier modes of making money: he established his reputation early, and he has sustained it for—we care not to say how long. We believe these engravings from Gainsborough's masterpieces to be strictly labours of love; they are touched with vigour, yet refinement, somewhat free in sentiment—too free, it may be, for those who demand high finish; but the mind and eye of a true artist are obvious in all these prints, of one who felt as well as worked, and well understood the effect of every touch of his burin. The five engravings are, therefore, rare acquisitions to all who love and appreciate Art, and can be nearly, if not quite, as well satisfied with fine copies of pictures that are of vast value, as well as of unsurpassed excellence. These are all full-sized portraits, the famous "Blue Boy" leading; the other three examples of Gainsborough are of graceful women, well-known as the *chefs-d'œuvre* of the great master, costumed in the dresses of the last century, yet in no degree awkward. The artist seems to have foreseen the changes that time would inevitably bring to woman's dress, and to have prepared accordingly. One is of Mrs. Graham, bequeathed by the husband of the lady to the National Gallery of Scotland; another is of Mrs. Beaufoy; another is of "the beautiful Duchess" of Devonshire; the finest, after Reynolds, is of Mrs. Lloyd. These are pictures as well as portraits; perfect as works of Art, but deriving additional value from the accessories which Nature gives in palatial gardens. We trust Messrs. Graves will receive for these important publications such success as will justify them in continuing the series.

THE CHROMO-LITHOGRAPHS OF L. PRANG & CO., OF BOSTON, U.S. Published by ACKERMANN, London.

There are many things in which the New World surpasses the old; but Art, as yet, is not one of them, although many painters of America hold the very highest professional rank, and claim prominent places by the side of the best artists of the European schools; it is in the book of the future, perhaps, that we shall concede their supremacy. When we have examined photographic views better than any produced in England, we have attributed much of their excellence to the climate. We can have no such solace if we fall short of the Americans in the production of chromo-lithographs: whatever appliances they have, we have; the advantage of longer experience is with us; they can obtain no aids from colours and pigments that we cannot command; cost is no more a consideration with us than it is with them, and certainly our original pictures are very much superior to theirs. How is it, then, that these numerous Art-issues of a famous establishment in New York startle us by their merit, and dispose us to admit that they go beyond those of the most eminent

publishers of England? Certainly they do so, where they profess to be imitations of oil-paintings; although as certainly they lack the refinement and accuracy of copies, of which we have had so many, after Birket Foster.

Without instituting comparisons, we are bound to describe the chromo-lithographs of Messrs. Prang, of Boston, as of very great excellence; broad, artistic, true, and singularly effective; indeed, they may stand in the stead of paintings in any room, and pass muster as valuable examples of Art.

The list contains the titles of several hundred works; some of them after the old masters (notably the famous Virgin by Murillo, in the Madrid Gallery), some after English painters; the greater number, however, being from drawings and paintings by American artists, some of whom are familiar to us; with others we thus make acquaintance for the first time. It is probable that the best only have been submitted to us, and from these we form our opinion; more especially as concerns four prints—two pairs—which imitate paintings, and so closely as, at first, to deceive any observer into a belief that hand-paintings they undoubtedly are, and that of a high order.

A pair, entitled 'Sunset on the Coast' and 'The Launching of the Life-Boat,' the former by DE HAAS, "well-known as one of the best of American marine-painters," the other by E. MORAN, who also holds foremost rank in that department of Art, claim our attention. They are happy contrasts: in the one the sun is setting calmly over an abandoned wreck; in the other the ocean is yet raging in its fury, the boat is pulling off to the storm-beaten vessel, while eager crowds await the almost hopeless struggle between life and death.

Another pair is 'The Joy of Autumn,' after WILLIAM HART, and 'Prairie Flowers,' after JEROME THOMPSON. In the one we have the peculiar tints of the foliage; "the Indian summer costume which the trees put on in America, and nowhere else; gorgeous in brilliancy before they drop their leaves, and rest until spring shall summon them to new life and beauty." Mr. Thompson's picture is akin to it in character: conveying a very charming idea of the attractions of the prairie when nature has adorned it with its choicest gifts of wealth.

It would be difficult to find in the whole range of modern Art four prints so entirely satisfactory as these.

There are many other of Messrs. Prang's numerous publications that demand notice at our hands; this month, however, we have so great demand on our columns that we must postpone the duty of bringing them before our readers. Messrs. Prang have a right to claim frequent attention at our hands, and they shall have it, from time to time, as occasion offers.

BUXTON; a Series of Forty-five Photographic Views. By P. B. W. BENTLEY. Published by BENTLEY, Buxton.

There are few—if there be any—places in the kingdom so attractive as Buxton: first, it is proverbially health-giving; from the days of the Romans to our own, its baths and waters have been famous for cures of many ailments—rheumatism more especially; their power has not been weakened by time; there are thousands of rich and poor who owe a deep debt of gratitude to the balmy air and refreshing waters of this long-favoured resort of the ailing. It is cheerful without being gay; there are always amusements enough, yet regular hours and temperate habits are essential aids to cures. Moreover, it is in the heart of picturesque Derbyshire; a hundred sources of pleasure, from landscape beauties, wild and grand, or richly cultivated, are within easy reach; the best of the dales are at "driving distances," some may be visited by easy walks; the "Duke's Drive," that skirts the town, is unsurpassed for a rare combination of wild magnificence with tree-clad beauties. Add to these attractions that princely Chatsworth and romantic Haddon are less than a score of miles off, and that public and private conveyances conduct daily to these delights of the tourist. Buxton is not only a lure

to the invalid, the convalescent can visit no place in England that presents so many temptations.

But the venerable, interesting, and picturesque town itself has abundant charms, as all will admit who examine these admirable photographs; its terrace, gardens, promenades, bridges, cascades, fern-clad rocks, and umbrageous walks, lined with "Patrician trees and Plebeian underwood." They seem like creations of fancy, instead of copies of actual facts, and cannot fail to tempt many who see them to make their summer or autumn holidays in this long renowned and most charming "watering-place." Mr. Bentley has certainly conferred an obligation on the town, and we hope its authorities have appreciated his merits and recompensed him according to his deserts. As mere photographs they rank with the very best that have been produced anywhere by any artist; but skill and knowledge have been manifested in the selection of subjects. A more attractive series of views does not exist; it is difficult to understand that they are all of "bits" in the town, or immediately adjacent to it.

HOOD; Illustrated by BIRKET FOSTER. Published by MOXON, SON, & CO.

There are thirteen of the poems of Thomas Hood in this very beautiful and attractive volume, including "The Dream of Eugene Aram" and the "Plea of the Midsummer Fairies;" many special favourites are absent, the copyright, we presume, not being with Messrs. Moxon, but there is enough in the charming book to do honour to the memory of one of the sweetest and most powerful poets of the century. There are also thirteen engravings from the delicate pencil of Birket Foster; these are, in almost all cases, landscapes without figures—figures that illustrate the text. That is the defect of the book; the engravings might have been issued with any publication, and "fit" as well as they do into the poetry of Thomas Hood. The thirteen engravings are small, but very exquisite; they are lovely copies of nature and truth by the most graceful artist of our time; all of them are engraved by W. Miller, of Edinburgh, who is beyond dispute the best of our living and practising engravers—of sea and water, that is to say, for he has a rival in Charles Cousins; the elder brother, John, never using the graver now. It is needless to say that a more delightful volume, formed by three men of genius, Hood, Foster, and Miller, has very rarely been submitted to the public. It is admirably printed, but "overdone" in the binding.

THE HISTORY AND ANTIQUITIES OF THE PARISH CHURCH OF MORLEY. By the late REV. SAMUEL FOX, M.A., Rector. Edited by R. BIGGS, With Seventeen Illustrations from original Drawings by GEORGE BAILEY. Published by BEMROSE AND SONS, Paternoster Row.

The volume under notice, a goodly quarto, is a valuable and useful addition to topographical literature, and one which cannot fail to be well appreciated both in the district illustrated and in more distant parts. The letter-press contains a history of the church; a description of its principal features; copies of the various inscriptions upon the monuments and tablets in its interior, among which memorials are several interesting brasses, slabs, and altar-tombs to the Stathams and Sacheverells, lords of Morley, and other families, including Bateman, Sitwell, Wilmot, and others; an account of the ancient stained-glass brought here from Dale Abbey; and brief accounts of that abbey and of Breadall Priory. The plates, which are all drawn and executed by Mr. George Bailey, are, however, the best part of the work; and it is not too much to say they are eminently worthy of a better editor than they have had. These consist of an exterior and five interior views of the church printed in tinted lithography, which, although here and there faulty in their perspective, bear evidence of scrupulous accuracy in detail; three or four coloured plates of stained-glass windows; a couple of plates of odds and ends; three capital plates of ancient

pavement-tiles printed in colours; and several admirably executed copies of monumental brasses. These latter, and an outline of a memorial window, are perfectly faultless, and show that in this class of subject Mr. Bailey is quite at home. The work altogether is an excellent one, and it would indeed be well if other fine old churches as well as that of Morley could engage the services of so able an artist, and be as well illustrated as it has been.

GUIDE DE L'AMATEUR DE PORCELAINES ET DE POTERIES: ou, Collection Complète des Marques de Fabriques de Porcelaines et de Poteries de l'Europe et de l'Asie. Par Dr. J. G. THÉODORE GRAESSE. Published by G. SCHOENFELD, Dresden; D. Nutt, London.

Some time since we directed attention to Dr. Graesse's "Guide de l'Amateur d'Objets d'Art et de Curiosité," to which this work forms a valuable sequel, though referring to other matters. It has already reached a third edition, which, from the corrections and additions made, may be considered almost a new book, and may well supplement Mr. W. Chaffers's important work on the subject noticed by us a year or two ago. Dr. Graesse contents himself with merely giving the monograms of the potters without note or comment, while Mr. Chaffers's volume enters largely on the descriptions, &c., of the examples illustrated. In his few lines of preface the Doctor alludes to the "great work of Mr. Chaffers," whose merit he acknowledges, but considers that his own little book is more complete. The two should be consulted together.

HER ONLY PLAYMATES. Engraved by G. H. HARDY. From a Painting by HEWWOOD HARDY. Published by ARTHUR LUCAS.

Mr. Lucas has the "knack" of selecting pleasant subjects, such as are very agreeable to look at—to cheer and gladden and make happy, as dealing with themes that touch all hearts, and are fitting adornments to all homes. Moreover, they are good Art-works; and if they do not claim the highest rank as pictures, they are by no means unimportant regarded only in that light. We have here the latest, and, perhaps, the best, examples of the publisher's sound judgment: a right good engraving—a young girl, in earliest youth, enjoying the company of two admirably-painted dogs—one, a noble Newfoundland, the other, a picturesque pug, which she nurses on her lap, somewhat to the indignation of the lordly fellow at her side, and who pats her knee with his huge paw. But they cannot be her only playmates; there must be a doll somewhere, though for the moment an absentee.

PERIL PROVES WHO TRULY LOVES. With other Poems. By ROBERT B. HOLT, M.R.S.L. LONGMANS & CO.

We notice these poems not only for their very great merit, but because they abound in subjects for the artist. The author, indeed, seems to have an artist's mind and eye; his portraits, though full of brilliant fancy, are very life-like as well as very lovely, and his pictures of scenery might suggest themes to the landscape-painter. The main purpose of the poet is to show how true love (which he defines to be "perfect unselfishness") can triumph over all dangers, moral, social, and physical—that peril proves its omnipotence, and leads to its glory. He has shown this in very mellifluous verse, by striking and impressive imagery, in a spirit of veritable piety without cant, and with homage for what is excellent and good. Half a century ago, such a volume would have made a reputation; nowadays there are so many poets, very far, indeed, above mediocrity, but who stop short when the highest steps are reached which lead to the temple of fame, that the produce of their muse fails to place them in the foremost rank among great writers of the age. Mr. Holt has very nearly attained that proud position.

